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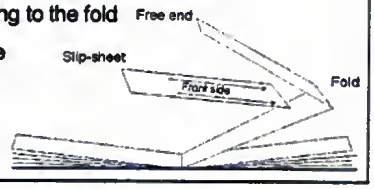

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WHAT'S A PICTURE
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DECEMBER 25, 1999

Warner Launches 'Virtual Jukebox'

BY ED CHRISTMAN

NEW YORK—The Warner Music Group has launched a virtual jukebox that will stream videos and music to promote its recording artists to the consumer. Using Microsoft's Windows Media format, PreviewTunes.com, launched Dec. 16, will allow visitors to the site to view music videos and/or listen to music from featured artists.

The site (previewtunes.com), which can be accessed directly, is also part of Time Warner's Entertaindom (entertaindom.com), a home entertainment page launched Nov. 29 that

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UNIVERSAL: ONE YEAR LATER

Merger Behind It, UMG Looks Ahead

A Billboard staff report.

NEW YORK—For Doug Morris, the Universal Music Group (UMG) was really born at a restaurant last Jan. 11 in Los Angeles.

Morris, chairman/CEO of the world's largest record company, says executives of Universal and PolyGram, which it had acquired the month before, had come together for the first time. He describes the excitement in the room and the camaraderie and mutual respect among once-competing executives.

HOROWITZ

MORRIS

"It set the tone for the year," he says, adding that the meeting helped usher in a powerful record company that has exceeded its targets and goals for the first year of

(Continued on page 78)

P'Gram-Bred Acts Propel Int'l Growth

A Billboard international staff report.

LONDON—In the world outside North America, it was the power of PolyGram that pulsed through Universal Music during 1999.

Indeed, as the year's most important sales season reaches its climax, it is mostly PolyGram-bred acts who are populating the charts for Universal around the world. These range from such border-breakers as Shania Twain, Andrea Bocelli, Metallica, Boyzone, and Bryan Adams to regional or national hitmakers like Holland's Andre Rieu, Germany's Die Aerzte, France's Florent Pagny, Scotland's Texas, Australia's Powderfinger, and Hong Kong's Jacky Cheung.

(Continued on page 79)

Billboard Critics Name Top Choices

NEW YORK—1999 was once again the "year of the woman" for Billboard and Airplay Monitor editors and writers, whose votes landed "Black Diamond" from R&B newcomer Angie Stone atop the pile of noteworthy albums in this year's edition of Billboard's Critics' Poll.

STONE

Lucinda Williams and Lauryn Hill tied for top-album honors in 1998.

Close behind Stone was Mary J. Blige, who scored five votes for her album "Mary" and one for her single "All That I Can Say."

BLIGE

Also nabbing five album votes were sets from Moby, Flaming Lips, Macy Gray, Richard Thompson, and Tom Waits.

MOBY

Beyond that, consensus was hard to come by among the 43 voters, whose tastes run the gamut from hip-hop to old-school R&B, commercial pop to cutting-edge rock.

A complete listing of their choices begins on page YE-6.

After The Sale: Label Founders Reflect

A Billboard staff report.

NEW YORK—The recent turmoil in the U.S. music industry over the possibility of an Arista Records without Clive Davis at its helm underscores not only the personal feelings clearly evident for this one executive—who at press time remained embroiled in contract talks with parent company BMG about his future role at the label he founded and later sold—but likely also points up a deeper sentiment about changing times in an altered industry.

With the final hours of the 20th century ticking down, it is easy to be nostalgic. And it is hard to overlook that few of this century's seminal labels will move into the 21st in the same form their founders shaped them into over years of hard-sought signings and hands-on oversight. Fewer still are the number of larger labels now inextricably bound to any one person—the types of operations, much more common in the indie realm, that would be hard to imagine without one particular person driving them.

Many of these labels have been profitably sold by their founders over the years to the big label groups, which have sometimes used their global might to extend the brands and build them to great new levels of success. Others have not been so lucky; victims of consolidation or bad timing, these labels exist in name only, their glory days—for the moment, at least—consigned to the history books.

Most, however, simply grew and changed with the times, evolving naturally under new owners and label executives and in step with new generations of music fans with their own distinct tastes demanding to be met. "Things have changed radically since we left the label," says Larry

(Continued on page 77)

U.K. Awards Show Packs Retail Punch

BY PAUL SEXTON

LONDON—Britain's "Record Of The Year" show may be aimed at the small screen, but it has its sights on a big goal: to become the U.K.'s second major annual televised awards event.

According to the domestic industry, the 1999 program, which aired live Dec. 11 across Britain on the ITV network and whose prize went to "Flying Without Wings" from RCA's Irish teen group Westlife, has gone a good distance toward

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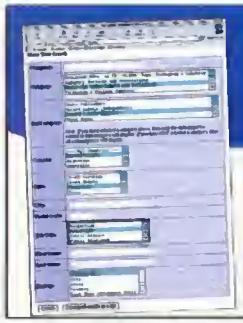

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Deborah Cox
"Nobody's Supposed To Be Here"
#1 Hot R&B/Hip-Hop Artist
Faith Evans (Bad Boy)

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Kenny G
#1 Contemporary Jazz Album
Kenny G, Classics In The Key Of G

ADULT CONTEMPORARY
#1 Hot Adult Contemporary Singles & Tracks
Sarah McLachlan, "Angel"

In addition, Arista was named Pop and R&B Label Of The Year at The Billboard Monitor Convention for the second year in a row.

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The Enduring Dreams Of Secular Xmas Songs

The religious devotion behind Christmas music is an ancient facet of Western culture, but the song-minded impulse to celebrate the holiday's secular virtue is a modern development, proving our enduring ability to remake our culture to fit our contemporary dreams.

Even a time-tested hymn like "Good King Wenceslas," whose music was first published in Germany in 1582, was originally an ode to the vernal equinox, boasting such passages as "Spring has unwrapped her flowers." Its current lyrics (extolling a pious and beneficent legendary king from 10th-century Bohemia) were provided in 1853 by an English cleric who debuted them in a book called "Carols For Christmas-Tide."

As we experience the final holiday season of the second millennium and the wide range of seasonal songs that enhance it, many listeners might not be aware that the 20th-century panorama of nonreligious Christmas music—from Bessie Smith to Bing Crosby to Jimmy Buffett—has historical roots existing outside the bounds of mere errant ecclesiasticism. In Smith's case, her 1925 recording "At The Christmas Ball," with its initial braying horns and "Hooray for Christmas!" outburst, echoed the Africa-rooted Junkanoo (aka John Canoe) festivals of the American South (and the Caribbean), which began after midnight on Christmas morning and were traditional from the 1700s until as late (in some regions) as the 1940s.

The post-harvest carnival atmosphere of Christmastime in the Southern states before the Civil War (1861-65) was observed by both plantation overseers and the slave population (which was customarily given anywhere between a day and a few weeks of respite from their usual regimen) as they engaged in various public revels. The paternalistic calculation by slave owners in such brief spells of liberty—often fueled by copious free alcohol and the gaudy trappings of materialism—was to superficially sate greater thirst for self-empowerment.

In "The Battle For Christmas" (Vintage Books, 1996), historian Stephen Nissenbaum quotes African-American abolitionist/statesman Frederick Douglass' own writings as a former slave, in which Douglass surmised that such hard-partying holiday indulgence in the South played into racist bosses' commercial designs. "Their object seems to be, to disgust their slaves with freedom, by plunging them into the lowest depths of dissipation . . . So, when the holidays ended, we staggered up from the filth of our wallowing, took a long breath, and marched to the field—feeling, upon the whole, rather glad to go, from what our master had deceived us into belief was freedom, back into the arms of slavery."

The manipulative sins, personal sorrows, and wrenching self-deceptions of these pleasure-exploiting ploys laid the basis for some of the 20th century's most bittersweet Christmas songs, including 1924's "Santa Claus Blues" from Louis Armstrong with the Red Onion Jazz Babies, "Blind" Lemon Jefferson's 1928 "Christmas Eve Blues," Bo Chatmon and Walter Jacobs Vinson's (as the Mississippi Sheiks) 1930 "Sitting On Top Of The World" (in which the torment of being trapped in work "overalls" on Christmas Day is recounted), Robert Johnson's 1937 "Hellhound On My Trail" (with its futile fugitive fantasy: "If today was Christmas Eve/And tomorrow was Christmas Day/Aow, wouldn't we have a time, baby?"), and Sonny Boy (aka John Lee) Williamson's abject 1938 recording, "Christmas Morning Blues."

MUSIC TO MY EARS

Rick Mark Sommers

by Timothy White

The seasonal lessons of these and comparable songs are just as instructive as those informing the saga of a savior's humble birth, as each in its own fashion counsels the unwary not to be hoodwinked during the year by what's currently hustled as dap style, "vivrant things," or the shortest route to a wad of dead presidents.

Yet even those who understandably decry the well-moneyed modern merchandising of Christmas should also recognize that even in antebellum America, efforts at preserving the pure and humble joys of the holiday often came from unexpected precincts. The rustic, temporal, wintertime anthem of "Jingle Bells" (whose first word, by the way, was intended as a verb) was actually penned as a Sunday school amusement and copyrighted in 1857 under its seminal title, "One Horse Open Sleigh"—yet its author was neither a country preacher nor a rural poet but rather wealthy Bostonian James Pierpont, great-grandfather of curmudgeonly John Pierpont Morgan, financier/founder of U.S. Steel, International Harvester, and the Pierpont Morgan Library.

Most people are aware that the nondenominational "White Christmas," which songwriter Irving Berlin (a secular Jew) published on May 6, 1942, is one of the most successful songs of all time. But at the point that same month when Bing Crosby cut the definitive version in Decca's Los Angeles studios for the soundtrack to the Paramount film "Holiday Inn," such "Christmas music was still largely the province of classical artists and church choirs," according to Crosby authority F.B. Wiggins' liner notes for "Bing Crosby: The Voice Of Christmas—The Complete Decca Christmas Songbook" (MCA/Decca, 1998). Nonetheless, the song copped the Academy Award for best film song of 1942.

Crosby's 1945 "Merry Christmas" EP, on which "White Christmas" was included, became the biggest album seller in history prior to the arrival of the CD. Among the earlier Christmas recordings by Crosby on that five-track collection were his 1935 renditions of the church hymns "Adeste Fideles" (1760) and "Silent Night" (1818), which Crosby had first balked at cutting because he felt such a move was borderline profane for a popular entertainer. In the decades since, "White Christmas" has been covered by acts as varied as Frank Sinatra, Otis Redding, the Ravens, the Drifters, the ska-era (Bob Marley & the) Wailers, Ernest Tubbs, Garth Brooks, and Anne Sofie von Otter.

What rarely gets mentioned as the years accumulate is the potent message implicit in Berlin's classic, which emerged at a time when the gravest conflict in history, World War II, was raging, with Hitler unbeaten in Europe and the U.S. formally involved for only five-odd months following the Dec. 7, 1941, surprise bombing of Pearl Harbor by the Japanese. "White Christmas" evoked a less-fearsome period, when the future seemed brighter and humanity's outlook was more merry. The best edition of Crosby's timeless interpretation may be his inaugural studio take of "White Christmas" on May 29, 1942—which remained unreleased until the '98 "Voice Of Christmas" anthology—on which Crosby haltingly dropped the third word in the concluding phrase, "May all *your* Christmases be white." Within its poignant imperfection is one of the most enduring lessons of Christmas: We're only human, and our aims are imperfect, thus the greatest gift we offer one another is our effort to refine the dreams we dream.

Rick Danko, Bassist/Vocalist For The Band, Dies

BY CHRIS MORRIS

LOS ANGELES—"I don't think I play basslines," Rick Danko once told an interviewer. "I just try to play where there's no one else hitting it."

Danko's sensitively wrought yet pungent bass work and quavering vocals were critical components of the Band, the Canada-bred quintet that became the exponent of a sound that ran deep in the American grain.

Danko, 56, was found dead Dec. 10 at his home in Woodstock, N.Y. The cause of death was unknown at press time.

Danko was born Dec. 29, 1942, in Simcoe, Ontario. He was raised on the hardcore country music he heard on WWVA, a clear-channel station that broadcast out of Wheeling, W.Va. The songs of Hank Williams and Canada's own Hank Snow were early influences. Danko later began picking up R&B station WLAC Nashville and fell under the spell of Sam Cooke.

He performed in bands with his brothers until 1961, when expatriate rockabilly singer Ronnie Hawkins recruited him—first as rhythm guitarist, and later as bassist—for his group the Hawks, which at that point included Arkansas-born drummer Levon Helm and Canadian-born guitarist Robbie Robertson.

DANKO

Soon joined by Canadian keyboardists Richard Manuel and Garth Hudson, the Hawks backed Hawkins for two years, playing Canadian and American clubs that the bandleader later described as "so tough, you had to puke twice and show your razor just to get in." The group also supported Hawkins on his Roulette Records recordings, which included a crackling 1963 cover of Bo Diddley's "Who Do You Love."

In '63, the group left Hawkins to fend for itself and recorded some unsuccessful singles as the Canadian Squires and Levon & the Hawks.

Their fortunes lifted forever in 1965, when Mary Martin, a Toronto native and assistant to Bob Dylan's manager Albert Grossman brought the Hawks to the attention of the celebrated folk singer. Dylan was electrifying his sound and looking for musicians to back him in concert, and Helm and Robertson became part of the group that backed Dylan at his tumultuous Aug. 28, 1965, electric bow at Forest Hills Stadium in New York. Dylan then enlisted the Hawks to support him on his 1965-66 world tour. (Helm abruptly left the group on tour and was replaced for the duration by Bobby Gregg and Mickey Jones.)

Critic Greil Marcus wrote of Danko's forceful presence at a Dylan/Hawks show in Berkeley, Calif., "I couldn't take my eyes off him . . . Rick's body translated his musical lines into physical motion."

During that epochal tour, playing a bruisingly loud combination of folk, blues, R&B, and rock'n'roll, Dylan and his road-seasoned band got a harsh reception from fans who be-

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Mexican Collection Body Fights Royalty Ruling

BY JOHN LANNERT

A Mexican collection agency, Sociedad de Autores y Compositores de Música (SACM), has appealed a decision by a Mexico City judge that denied the organization sole authority to collect songwriter royalties.

The appeal was filed Dec. 13 in response to the judge's Nov. 29 decision that cited SACM's lack of "competency in the cause to sue" several music publishers. The decision also said SACM "did not prove any legal entail" to obligate the defendants to comply with conditions SACM said were necessary to collect royalties.

The ruling came almost five years after SACM, which historically has operated as Mexico's exclusive performance right society, initially sued several publishers, alleging that they did not meet requirements that SACM asserted were necessary to collect an author's share of mechanicals (Billboard, Sept. 30, 1995).

In filing the appeal on behalf of SACM, Gabriel Larrea, SACM's coordinator of international affairs, deemed the judge's verdict as "weak and contradictory."

"On one side he recognizes that the society has the rights of collection, but he does not recognize the powers of its members," says Larrea.

According to Larrea, Mexican law states that collection duties for composers can be performed only by a government-approved entity, which would disqualify privately owned publishing companies. Larrea adds that Mexico's 1997 Federal Law of Authors' Rights "does not distinguish whether the collection is for performance or mechanicals."

Predictably, the publishers were elated with the judge's opinion.

"It's a great decision for us," says Nestor E. Casonu, Latin American regional managing director of EMI Music Publishing Latin America, "because the judge recognized that we the publishers have the freedom to manage our decisions."

Edmundo Monroy, president of Editores Mexicanos de Música S.A. (EMMAC), declares that the ruling "is going to change the panorama" of the music publishing business in Mexico.

"It means that the publishers' rights remain within the realm of the publishers without being assaulted by a society that pretended to be the monopoly of mechanical and performance [collections]," says Monroy.

Many non-Latino publishing executives based in the U.S. are reserving their opinions about the decision until it is translated into English.

However, Ralph Peer II, president of stateside music publisher peermusic, says that "from conversations from my colleagues in Mexico, I do get the impression that it is a fundamentally important decision and that the decision goes to the heart of the matter: that the composer has freedom to contractually assign his rights as he wishes to do. That

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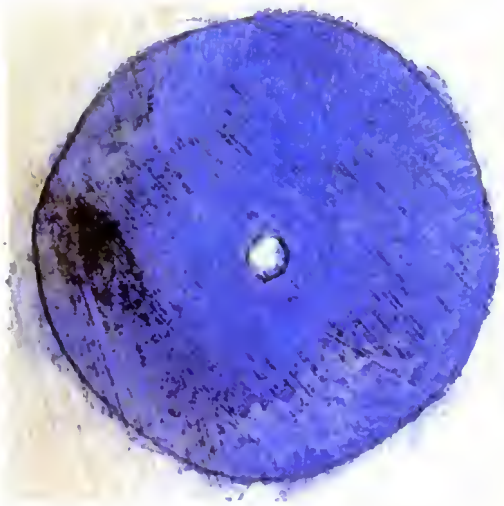

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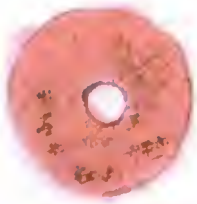

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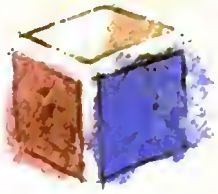

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Roadrunner Buys Arcade, Goes Large

BY ROBBERT TILLI

AMSTERDAM—The acquisition of Netherlands-based Arcade Music Group by fellow Dutch indie Roadrunner, expected to be concluded Jan. 3, will create one of the world's biggest independent record companies, with combined annual revenue in excess of 300 million Dutch guilders ($150 million).

Roadrunner parent WBG Beheer BV is to buy Arcade Music Group from its owner, Dutch media group Wegener Arcade. The Arcade name will be adopted for all of Roadrunner's European activities outside the Netherlands. The Roadrunner label will maintain a separate identity and its own offices in Hilversum near Amsterdam.

According to a statement issued by Wegener Dec. 14, "The acquisition would allow Roadrunner the opportunity to expand its strategic position in Europe, along with the broadening of its repertoire in various territories." The statement says that "talks have reached the stage where agreement is expected." According to Arcade Music Group managing director Nico Geusebroek, the deal is contingent only on "a few formalities."

Based in the Netherlands, where it is the biggest local indie, Arcade also has offices in Belgium, Spain, Norway, Sweden, and Denmark. Arcade Music Group's labels include CNR (MOR, pop, national repertoire), Bit (dance), and Arcade (TV merchandising, compilations).

Wegener decided to sell its music operations in August to return to its core publishing activities. Last month it sold its publishing catalog to a joint venture formed by former executive Andre de Raaff and local publisher Strengholt (Billboard, Nov. 6). Geusebroek was meanwhile looking for a new business partner for the rest of the music group.

"Roadrunner and Arcade are the perfect fit for each other," Geusebroek tells Billboard. "We have affiliates in the Benelux and Scandinavian territories and

(Continued on page 89)

MTV Faces DOJ Investigation

BY CARLA HAY

NEW YORK—The stakes have been raised in the music video arena with the launch of a U.S. Department of Justice (DOJ) investigation into MTV Networks' practices and the company's recent acquisition activities. The investigation follows on the heels of last month's deal by online site Launch to begin streaming music videos from Sony Music Entertainment and EMI Group on its Web site.

Although MTV Networks' dominance of the music television arena has thus far not extended to the Internet, where it faces competition for its recently formed MTV Interactive (MTVi) division, the division is said to be planning an initial public offering next year that could accelerate its Web activities.

MTVi president Nicholas Butterworth has told Billboard that the company is "going to be offering more videos" on its site (Billboard, Sept. 11). At present, the MTVi sites—including mtv.com and vh1.com—offer partial videoclips but do not offer full-length videos on demand.

Among the issues involved in the DOJ investigation is the network's practice of getting videos exclusively for a limited period of time under its blanket licensing agreements with labels, which some industry observers say is likely to extend to its Web site.

> *'I don't think it's fair at all for MTV to get videos exclusively'*
>
> **– NICK SCHITTONE –**

Launch president David Goldberg says he doesn't rule out the "probability that MTV [Networks] might want to use that kind of leverage if they started offering videos on their Web sites. I suppose that's what the [DOJ] investigation is probably about: making sure there's a level playing field for everybody."

MTV Networks owns MTV, VH1, MTV2, and the Box. MTV Networks parent Viacom Inc. also plans to buy CBS, which includes CMT and TNN. The sale is pending Federal Trade Commission approval and is expected to be finalized next year.

A DOJ spokesman confirms that the department is investigating the possibility of anti-competitive behavior among music video networks.

An MTV Networks spokeswoman says of the company's exclusive agreements with labels, "We have some deals with some companies where we pay money to air their videos exclusively. We don't exercise this agreement that often."

The videos that MTV obtained exclusive rights to in 1999 were Korn's "Freak On A Leash," Spice Girls' "Goodbye," the Offspring's "Why Don't You Get A Job?," and Limp Bizkit's "Nookie." When MTV receives exclusive rights to air a video, the exclusivity period typically lasts for about a month.

The spokeswoman says that the company has not been attempting to obtain exclusive video rights for its online operations.

Until recently, it has been difficult for Web-based video sites to obtain videoclips from the major record companies due to concerns over licensing fees and other policy issues. However, Launch has pacted with Sony Music and EMI Group in separate deals to offer the labels' full-length videoclips on its Web site. As part of the deals, Sony and EMI were given an undisclosed minority stake in Launch (The Eye, Billboard, Dec. 18).

"The Internet will be a bigger business for music videos over the next 10 years than cable TV because, on the Internet, there's more potential for people to view music videos on demand," says Goldberg.

Other Web channels that offer music video on demand include Entertainment Boulevard (formerly VidNet), InterneTV, and Tunes.com.

The biggest cable TV competitors to MTV Networks are Black Entertainment Television (BET); MuchMusicUSA; and Great American Country. Executives at these networks were unavailable for comment at press time.

MTV Networks issued a statement Dec. 15 saying it is cooperating with the DOJ investigation.

According to Nielsen Media Research, MTV reaches more than 72 million U.S. households and VH1 reaches more than 68 million, compared with BET (56 million), the Box (24 million), MuchMusicUSA (12 million), and MTV2 (10 million).

Says one record company executive, "Yes, there's an unbalanced amount of power that MTV Networks has, but I don't see anyone else coming to the table to give them serious competition. MTV doesn't

(Continued on page 89)

B'board Awards Boost Spears, Dion

BY GEOFF MAYFIELD

LOS ANGELES—Celine Dion and Britney Spears, who each performed at the Billboard Music Awards Dec. 8 on Fox, were among the show's biggest sales beneficiaries, with their top 10 albums posting gains of more than 70,000 units over prior-week sales.

In all, 20 acts who played the show, won awards, or served as presenters on the Fox special saw albums enjoy larger increases than the 26% gain that overall album sales saw during the week.

With an 8.1 rating and a 13 share, the show ranked 25th among the week's shows. It drew 12.1 million viewers and had the night's highest ratings for adults in the 18-49 demographic (5.3/15) and teens (9.6/31).

At No. 2 on The Billboard 200, Dion's "All The Way . . . A Decade Of Song" rose by 87,000 units, for a total of 414,500, in a week that also saw her visit "The Tonight Show With Jay Leno."

At No. 4, Spears' ". . . Baby One More Time," which had a 3% gain on last issue's chart, rode the Fox show to a 32% increase of 77,000 units, for a total of 318,000.

"The only artist to see a significant sales increase [from the awards show] was Celine Dion," says James Brown, manager of Tower Records in San Francisco. "And Metallica, but that's also because they are from the Bay Area."

Like Dion's, albums by performers Metallica (up 32,000 units, at No. 13), Red Hot Chili Peppers (up 14,000 units, a 37% increase, at No. 63), Juvenile (up 18,500 units, at No. 36), and Snoop Dogg (up by 4%, at No. 167) all saw increases after posting declines in the week before the show.

Similarly, the latest set by artist-of-the-decade winner Mariah Carey (up 36,000 units, at No. 12) had a gain following a week when "Rainbow" saw an 11% drop. "Mariah Carey's sales went up as a result of her winning artist of the decade," says Daniel Augustine, assistant manager of Sam Goody in San Diego.

Other show participants who moved from a loss to a gain include Blink-182 (up 32,000 units, a 38% gain, at No. 27), Lou Bega (up 30,000 units, at No. 18), and Mary J. Blige (up 7,000 units, at No. 87).

Two albums by Emmylou Harris saw large spikes, with "Western Wall—The Tucson Sessions," Harris' pairing with Linda Ronstadt, bulleting 60-52 on Top Country Albums with a 54% gain (5,000 units), while "Trio II" with Ronstadt and Dolly Parton posted a 48% gain. Two catalog albums by Artist Achievement winner Aerosmith, "Nine Lives" and "Big Ones," each had gains exceeding 60% of previous-week sales.

Two Billboard show performers who had other TV exposure during the week, Jennifer Lopez and LeAnn Rimes, built on established momentum. Lopez, who also appeared on the VH1/Vogue Fashion Awards, moved from an 8% gain on the previous chart to a 36% boost (No. 51). Rimes, who also sang on the "Today" show, rolled from a 2% gain to a 40.5% rise (No. 39).

Assistance in preparing this story was provided by Keith Caulfield in Los Angeles and Rashaun Hall in New York.

Music Network Acquires Troubled Willie's Chain

BY ED CHRISTMAN

NEW YORK—With its acquisition of the Willie's chain, the Music Network is now firmly established as a regional urban music-oriented powerhouse. The deal, completed Dec. 10, gives the Music Network a total of 42 stores, with a combined sales volume of about $45 million annually (**Billboard*Bulletin*, Dec. 15**).

The Music Network, which is based in Norcross, Ga., operates the 24-unit Starship and Peppermints chains as well as a one-stop. Willie's, an 18-unit chain based in Richmond, Va., has been experiencing financial trouble for the last year.

Michael Goldwasser, co-owner of the Music Network, says the company acquired certain assets and liabilities of Willie's but declines to provide details of the deal. Sources suggest that his company made a token cash payment for Willie's and assumed the chain's $5 million in liabilities.

Going forward, the company will continue to use the Willie's logo, which Goldwasser terms a "hell of a brand." In fact, some of the Peppermints stores operating in the Willie's markets will assume the Willie's name, he reports. The 42 stores are

(Continued on page 89)

GOOD WORKS

AIDS Group Gains From Taylor's 'Syne'

Front Door artist Kate Taylor is starting the millennium in a charitable way by donating proceeds from a special issue of her folk-infused "Auld Lang Syne" to the Elizabeth Glaser Pediatric AIDS Foundation.

The classic song, refashioned here with acoustic guitars, violin, upright bass, and Taylor's gentle Americana vocal stylings, was arranged by brother James, who also plays guitar and sings background (Music to My Ears, Billboard, Nov. 13). "Auld Lang Syne" was produced by her manager/husband, Charles Witham, and Tony Garnier.

It came together a year after Taylor decided to perform the song at her 1998 winter concert on Martha's Vineyard. Earlier this year she and Witham found the original 18th-century Robert Burns lyric—its popularized version includes only the first verse.

"When we realized the meaning of the lyrics—about reconciliation, forgiveness, and recognizing what's important—it just felt so good, and then James added his magical touch," Taylor says.

Front Door will auction a signed edition of the CD over eBay, with America Online (AOL) providing promotion and trafficking. AOL's Spinner.com will post "Auld Lang Syne" on one of its radio channels. The track is also available on Taylor's Web site (www.katetaylor.com).

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Grainge Named To Uni Exec Post

BY DOMINIC PRIDE and ADAM WHITE

LONDON—Universal Music U.K. is the latest of the majors' international affiliates to place a "music man" in charge of all of its pop label operations, with the appointment of Polydor Records U.K. managing director Lucian Grainge to the role of deputy chairman of the company (**Billboard*Bulletin*, Dec. 10**).

Beginning Jan. 1 Mercury, Polydor, and Universal/Island will report to Grainge, who in turn reports to Universal U.K. chairman/CEO John Kennedy.

The move partly emulates Universal's German strategy, where five repertoire units report to music group president Tim Renner, who in turn reports to Universal Germany chairman/CEO Wolf Gramatke.

It also underlines the competition for executive talent in the U.K.: Epic U.K. managing director Rob Stringer had a similar promotion when elevated to senior VP of Sony Music U.K. in August.

Kennedy says of Grainge, "He is that elusive person: the music man as opposed to the music executive. When he hears a record, he either knows it's a hit or if he thinks it's not a hit but a potential hit, he knows what to do to put it right. Not many people are born with those skills, and there are even fewer around in the U.K. music industry."

GRAINGE

Among the records that Grainge has had a hand in are Irish pop sensation Boyzone; S Club 7, a pop group brought in by Simon Fuller at 19 Management and created with a view to exploiting the act's BBC TV show; and the Lighthouse Family, whose smooth pop/R&B sound has carved out a huge international career.

Grainge and his team are credited with rebuilding Polydor in the U.K., restoring its status as a pop label, and in doing so contributing to the revival of Britain's now dominant pop business, which is powering the market as a whole. "I like to sell records. I am proud of it," Grainge says.

In the albums market, Polydor ranked third with 7.7% of the market in the third quarter, according to research by ERA from chart data supplier Millward Brown. Polydor had 10.7% of the singles market in the same three months, also third.

Universal was the market leader for the same period, with an albums share of 25.7% and 22.2% of the singles market.

Grainge says the simple approach that has given Polydor a boost in recent years is one that applies across all labels.

"People talk about how complicated the record business is," says Grainge. "Ultimately it's about having the best songs and the best artists."

As for his future plans for the labels, he says the philosophy is equally simple. "I want the best songs, the best artists, and the best marketing. We need to prioritize the artists that we can be successful with, then market and promote and sell them."

Grainge will continue to helm Polydor until a successor is appointed. He does not put a time frame on when that will take place.

"I have a strong management team in Polydor," he says. "They are more than ready and more than capable of running the label. If I didn't have the right management, I would be more nervous."

Observers have attributed the move to Universal's recognition that Grainge's skills were in demand and that offers were made by at least one other major. There was speculation that he would join Roger Ames at the Warner Music Group.

While declining to discuss other offers, he says, "I have been with the company for 13 years. They did not want to lose that. This is about Universal deciding that running Polydor for the rest of my life might not have kept me stimulated; it's

(Continued on page 89)

Foster Signs Plus One

Producer Moves Into Christian Music

BY DEBORAH EVANS PRICE

NASHVILLE—Grammy-winning producer David Foster is making his first foray into the contemporary Christian music market with Plus One, a new male pop group signed to his 143 Records.

FOSTER

The group's debut album will be a joint venture between 143 and Atlantic Records' Christian division, which is headed by VP/GM Barry Landis.

"David is a VP in the Warner Music Group, and David had, through his manager, Brian Avnet, expressed an interest in getting into Christian music," says Landis. "I started having some meetings and said, 'Wow, if David's interested in getting into Christian music, we really need to find him something special.'"

Landis surfaced with Plus One, the five-member ensemble of Nathan Walters, Jason Perry, Gabe Combs, Jeremy Mhire, and Nate Cole, who range in age from 17 to 21. The group is the brainchild of manager Mitchell Solarek of Mitchell Jannsen Management, who auditioned prospective members, put the act together, and took it to Landis.

A 14-time Grammy winner who has produced Toni Braxton's "Unbreak My Heart," Whitney Houston's "I Will Always Love You," and Celine Dion's "Because You Loved Me," Foster has dabbled in Christian music before.

(Continued on page 83)

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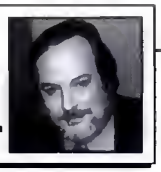

by Geoff Mayfield

RAPPING PAPER: Ah, December, the month of Santa and reindeer, the menorah and dreidels . . . and rappers, of course. The week after Christmas has been a big one for rap album sales through the '90s. Now, earlier weeks of the month are being targeted for hip-hop releases.

Last year, when **DMX** delivered his sophomore album later than Def Jam expected, the label rolled the dice and released it a few days before Christmas. Although widely considered a gamble to arrive that late in the holiday selling season, "Flesh Of My Flesh Blood Of My Blood" moved 670,000 copies, one of the year's largest totals.

As folks in the rap sector keep a close eye on one another—remember the flood of two-disc sets that hit the market a couple of years ago?—it was not surprising to see key rap albums slated for release this December. One of them, the second posthumous album from **the Notorious B.I.G.**, is the big kingpin on this issue's Billboard 200, leading the chart with 485,000 units. The sum exceeds **Celine Dion**, at No. 2, by 17% (414,500 units) and is 7.5% more than the 451,000 copies that placed **Garth Brooks'** "Double Live" on top of the list this chart week a year ago.

1999 ★ IN ★ REVIEW

The genre is also represented this month by the new **Juvenile** album and the soundtrack from "Next Friday," which came out Dec. 14; another **DMX** and a new **Goodie Mob**, due Tuesday (21); and the next **Jay-Z**—for which Island/Def Jam Music Group has staked the ambitious goal of 1.25 million units in the first week. It arrives Dec. 28.

HOME STRETCH: Business looks healthy as we approach Christmas week. On the current charts, which reflect sales for the period of Dec. 6-12, each of the top 32 albums on The Billboard 200 surpasses 100,000 units, with the top 13 titles residing in the 200,000-plus club. This chart week a year ago, 26 albums sold 100,000 pieces or more, with just eight tipping the scales at 200,000 or more.

Further, each of the week's top 10 albums is bulleted. Bullet criteria for this up-and-at-'em period: a 35% sales jump over the previous week, or any album that gains 30,000 units or more, regardless of percentage change.

Prominent on the big chart are sales increases by acts that played the Billboard Music Awards (see story, page 10).

SAD FOOTNOTE: As I prepared a retrospective on music of the '90s for this issue's Year in Music spotlight (see page YE-14), it occurred to me that the Grim Reaper had more representation on the charts in the last 10 years than in any other decade. With this issue's chart-topper, seven different posthumous albums by four different '90s artists reached No. 1 on The Billboard 200. The common denominator of the deaths: guns.

Nirvana front man **Kurt Cobain** committed suicide in April 1994, after which the band's "MTV Unplugged In New York" (in the Nov. 19, 1994, Billboard) and "From The Muddy Banks Of The Wishkah" (Oct. 19, 1996) each bowed at No. 1.

Selena, who was preparing to cross to pop formats from the fan base she had built with her success in the Latin genres, was murdered by her former fan club president, **Yolanda Saldivar**, in March 1995. "Dreaming

(Continued on page 90)

EXECUTIVE TURNTABLE

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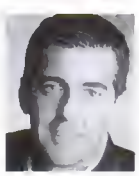

ROBOLD

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WHITE

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RECORD COMPANIES. Warner Music International promotes **Inigo Zabala** to president of Mexico and U.S. Latin operations, **Mariano Perez** to managing director of WEA Mexico in Mexico, and **George Zamora** to president of WEA Latina in Miami. They were, respectively, managing director of Warner Music Mexico, managing director of DRO EastWest Spain, and VP/GM of WEA Latina.

Arista names **Tom Corson** senior VP of worldwide marketing and sales in New York. Arista also promotes **Danny "C" Coniglio** to senior director of club and crossover promotion and **Jeffrey Schulz** to senior art director in New York. They were, respectively, senior VP of marketing for Columbia Records, director of club and mix show promotion, and a freelancer.

Ken Robold is promoted to CFO for MCA and Mercury Nashville in Nashville. He was senior VP of finance and administration.

BMG Entertainment names **Keith Eastbrook** VP of corporate communications in New York. BMG Entertainment also promotes **Sandra Medina** to director of event planning in New York. They were, respectively, VP of corporate communications and special projects at Hachette Filipacchi Magazines, and manager of event planning.

Christine Prudham is named VP of legal and business affairs for BMG Music Canada in Toronto. She was a partner with Davies, Ward and Beck.

Audrey Strahl is named VP of national publicity and artist development for the Rounder Records Group in New York. She was VP of publicity and media relations at Capitol Records.

Ben Kline is promoted to VP of sales for Mercury Nashville in Nashville. He was senior director of national sales.

Keith Rosenberg is named director of production for BMG Classics in New York. He was director of production for Astralwerks.

Renée White is promoted to senior manager of A&R for MCA Nashville in Nashville. She was manager of A&R.

Crissy Zagami is named national promotion manager of jazz for the Verve Music Group in New York. She was national promotion manager at Coast to Coast Promotion.

PUBLISHERS. **Monti Olson** is named creative manager at peermusic in New York. He was creative manager at Windswept Pacific music publishing.

RELATED FIELDS. **Bill Manning** is named executive VP/COO of Artist Group International in New York. He was executive VP of Metromedia International Communications Inc.

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Live Byrds Set To Take Off On Columbia Legacy

BY CARRIE BELL

LOS ANGELES—Feb. 7 and 8, 1969, at the Fillmore West was no ordinary Byrds show. Four-fifths of the original members had split and Gram Parsons, who sparked the band's interest in country/rock, was gone.

They weren't even headlining. Instead, the band served as the opening act to "The Jam," an ad hoc collection of Butterfield Blues Band refugees like Mike Bloomfield and Nick Gravenites.

THE BYRDS

"This show in particular was very cool and important. It was recorded when the band's personnel and mindset was in a state of flux, and they weren't the road warriors they would become in 1970 yet," says Bob Irwin, owner of the reissue label Sundazed and co-producer of "The Byrds At The Fillmore—February 1969," which will be issued Feb. 22 by Columbia Legacy.

"The song list represents all stages of their career, from the early rock days to the folk- and country-infused stuff and their last eclectic and tour-heavy years," says Irwin. "It is quite a piece of history."

It is one that Byrds guitarist/vocalist and "Fillmore" co-producer Roger McGuinn doesn't really remember but was thrilled to hear. "We were

(Continued on page 91)

TV Boosts Cathedrals Set

Homeland's 'Farewell' Jumps Up Charts

BY DEBORAH EVANS PRICE

NASHVILLE—A TV special that aired on nine cable networks helped propel "The Cathedrals A Farewell Celebration" onto the top half of The Billboard 200, earning the veteran Southern gospel group Heatseekers Impact status.

CATHEDRALS

The live album and accompanying long-form video were released Nov. 16 by Homeland Entertainment in conjunction with Bill Gaither's Spring House label, which is marketing the project.

Gaither, whose organization is well known for more than 6 million units in sales from the popular "Homecoming" video series, hosted "A Farewell Celebration." The performance features the Cathedrals with the Oak Ridge Boys, Sandi Patty, the Gaither Vocal Band, and the Statler Brothers during a concert at Nashville's Ryman Auditorium.

Barry Jennings, president of Spring House Music Group, says television has played a key role in marketing the album and video. "We took it to nine different networks," says Jennings. "It aired on TNN Thanksgiving weekend, and

(Continued on page 91)

Siberry Concerts Yield 'Trilogy'

4 Discs Of NYC Shows Contained In Sheeba Boxed Set

BY MICHAEL PAOLETTA

NEW YORK—Since amicably parting ways with Reprise Records in 1996, Canadian singer/songwriter Jane Siberry has released five albums on her Toronto-based independent label, Sheeba Records: "Teenager," "A Day In The Life," "Tree: Music For Films And Forests," "Lips: Music For Saying It," and the two-disc set "Child: Music For The Christmas Season."

> *'With live shows, everything is kept super-electric'*
>
> **– JANE SIBERRY –**

Earlier this month, Sheeba Records issued "New York Trilogy"—a four-disc boxed set consisting of "Tree," "Lips," and "Child" that illuminates the diversity, and quirkiness, inherent in Siberry's musical output since the early '80s.

"New York Trilogy" is the direct result of a series of theme concerts that Siberry did in the fall of '96 at New York's Bottom Line nightclub. Available solely from Sheeba Records' Internet site (www.sheeba.ca), the set sells for $45.

"Tree" features songs that are either in films or about forests, and includes "Slow Tango" from Wim Wenders' film "Faraway, So Close."

"Lips," explains Siberry, includes songs that "are both nasty and delicious. Speeches as facts and speeches as wishes. About closing up the gap between what we say and what we mean. And the power that can come from the human being when what we ssy *is* what we mean."

A centerpiece of "Lips" is "Mimi Speaks," a sequel to Siberry's '84 hit "Mimi On The Beach." Also noteworthy is the festive cover of Gloria Gaynor's timeless disco anthem "I Will Survive."

Originally, "Child" was to include only familiar favorites. "But that is not what it was to be," explains Siberry. "The songs started becoming more about darkness, about the context for needing hearth and family and familiarity. Much time in the

SIBERRY

show is spent painting the landscape that the child is set within."

Siberry's songs are published by Wing-It Music (SOCAN).

For Siberry, it was important to capture these performances on disc. "What you hear is fresh and real, with some mistakes, too," she says. "With live shows, everything is kept super-electric. Everybody—the musicians, the background singers, me—had to be very alert and very present."

Accompanying Siberry on "New York Trilogy" is a diverse collective of musicians and singers, including pianist Tim Ray; vocalists Catherine Russell, Rebecca Campbell, and Gail Ann Dorsey; trumpet player David Travers-Smith; drummer Dean Sharp; cellist Evan Richey; and guitarists Debbie Knapper and Larry Baeder.

Rita Houston, music director at WFUV New York, finds "New York Trilogy" a major musical achievement. "That Jane was able to pull it all together and release it herself says a lot about Jane and her commitment to artistry," Houston says.

According to Houston, the station has been a fan of Siberry's since the early '90s, when it began playing tracks from the artist's album "When I Was A Boy." Since then, Houston says, the station has conducted several on-air interviews with Siberry. "We've even had Jane Siberry days," she says.

On Dec. 6, WFUV began playing various tracks from "New York Trilogy," including "When Last I Was A Fisherman" and "Valley Of The Dolls."

"And as we get closer to the holidays, we'll certainly play tracks like 'Twelve Days Of Christmas' and 'Are You Burning, Little Candle,'" says Houston.

In October, Siberry embarked on the Pilgrim tour, which she describes as a one-woman tour that intertwines new and old songs, traditional songs, and poetry. "The pilgrim concept is woven throughout," she says. "In both space and time."

After traveling throughout the U.S., Belgium, Ireland, and England, Siberry will complete the tour on Monday (20) in Toronto.

Looking ahead, Siberry confirms that a new album will be ready by spring. "It will include some of my favorite old songs," she explains. "Expect a combination of traditional songs, as well as Celtic and American spirituals."

Songs Are Still What Makes Rock Roll

Performers Who'll Last Are Those Who Connect With Audience

BY LARRY FLICK

NEW YORK—As 1999 blends into 2000 amid an appropriate flurry of hoopla, it's hard not to pause and wonder: Shouldn't music have evolved more than it has?

Certainly, the technological advancements have been phenomenal. But, upon reflection, music is kind of like a new-model automobile. Regardless of the increasingly complex composition of the engine, the vehicle won't move without wheels—which can be mildly modified but never reinvented. 1999 has ultimately reminded us that with music, as much as we continually strive to explore new methods of presentation, we cannot truly forge forward without employing a few basic elements.

Consider this: There were many moments when 1999 felt like a pleasant throwback to 1975 or 1963 or 1956—or any other year during which meticulously manufactured teen idols ruled the roost.

Some might find it blasphemous to compare legendary figures like Frank Sinatra, Elvis Presley, and even David Cassidy to Backstreet Boys, Ricky Martin, and Britney Spears. But there's no denying their similar impact on young record buyers—not to mention the fact that all were at least initially the result of masterful, star-making A&R and marketing.

"[They] owe their success to their talent and to the songs that they haven't written," Epic executive David Massey told Billboard earlier this year, noting the cyclical nature of A&R and pop music. Forecasting the future, he added, "The need for real A&R, combining artists with great songs and great producers, will be more important than ever."

By and large, the current artists in question tend to agree. "I've been fortunate to have been offered great material," Spears said in an interview earlier this year. "Making an album is a collaborative effort, especially a pop album. I don't feel like a puppet who's told what to do, but I do have great, talented people helping to make my music strong."

If there is a difference between the teen idols of the past and present, it's that many teen-driven artists now insist upon actively contributing to their musical focus and content. "That's essential to our growth," Backstreet Boys member Kevin Richardson said in an interview earlier this year, indicating the group's songwriting contributions to its multi-platinum Jive opus, "Millennium." "If we are going to connect with our audience on an honest level, then we must make that kind of contribution to our music."

Some industry observers disagree with that idea. "The moment a manufactured pop star begins to believe that he or she is an 'artist' is the beginning of the end of their career," says a major label A&R executive. "They're performers, not artists. There's an enormous difference between the two. I've never met a performer who could actually create material better than what's handed to him."

Regardless, the widespread success of modern-day teen idols is proof that kids continue to be a dominant record-buying force. And when young music buyers grow out of perfectly coifed, ultimately harmless pop performers, a broad range of rebel-rockers will be (as they have always been) waiting to induct them

(Continued on page 26)

1999★IN★REVIEW

THE • TOP • STORIES

- The Teen Pop Machine Rages On As Backstreet Boys, Britney Spears Top The Charts.
- The Line Dividing Hip-Hop And Hard Rock Blurs, Thanks To Kid Rock, Limp Bizkit.
- The Internet Becomes Big Music Biz With The Rising Prominence of MP3, Amazon.com, Others.
- Ricky Martin-Mania Sparks A Latin Invasion Of The Pop Charts.
- Woodstock '99: The Quintessential Concert Of Love Goes Up In Violent Flames.
- Columbine Tragedy Draws Negative Attention To Hard-Rock Acts Like Marilyn Manson.

THE CHART-TOPPERS

RAGE AGAINST THE MACHINE

AGUILERA

Following is a chronological listing of the albums that logged time at No. 1 on The Billboard 200 in 1999. The figure in parentheses is the number of weeks each title spent at No. 1. Titles that debuted at No. I are indicated in bold type. (Note: "Double Live" by Garth Brooks spent three weeks at No. 1 in 1998.)

"Double Live," Garth Brooks, Capitol (I).
"Flesh Of My Flesh Blood Of My Blood," DMX, Ruff Ryders (3).
"... Baby One More Time," Britney Spears, Jive (6).
"Made Man," Silkk The Shocker, No Limit (I).
"Chyna Doll," Foxy Brown, Violator (1).
"Fanmail," TLC, LaFace (5).
"I Am ...," Nas, Columbia (2).
Various artists, "Ruff Ryders: Ryde Or Die Vol. I," Ruff Ryders (1).
"A Place In The Sun," Tim McGraw, Curb (1).
"Ricky Martin," Ricky Martin, C2 (1).
"Millennium," Backstreet Boys, Jive (10).
"Significant Other," Limp Bizkit, Flip (4).
"Christina Aguilera," Christina Aguilera, RCA (1).
"Fly," Dixie Chicks, Monument (2).
"Let There Be ... Eve—Ruff Ryders' First Lady," Eve, Ruff Ryders (1).
"The Fragile," Nine Inch Nails, Nothing (1).
"Human Clay," Creed, Wind-Up (2).
"Supernatural," Santana, Arista (3).
"The Battle Of Los Angeles," Rage Against The Machine, Epic (1).
"Breathe," Faith Hill, Warner Bros. (1).
"Issues," Korn, Immortal (1).
"All The Way ... A Decade Of Song," Celine Dion, 550 Music (2).

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Martin Is Artist Of The Year; Presley, The Century; Welcome Back, Santana & Bruce

by Melinda Newman

1999★IN★REVIEW

WHAT'S OUR MOTIVATION? No matter what kind of music you were looking for in 1999, chances are you didn't have to go far to find it.

For those already over the boy-band phenom, there was a new round of teen females, including **Britney Spears** and **Christina Aguilera**, for young girls (and their dads) to eye.

For rock fans, bands like **Lit** and **Blink-182** showed that the genre doesn't have to be as menacing as **Limp Bizkit** and **Korn** often make it out to be.

For anyone older than 30, there were the returns of **Santana** and **Bruce Springsteen & the E Street Band**. For everybody in between, there was the Latin-influenced pop explosion signified by **Ricky Martin** and **Jennifer Lopez** and their hips.

In terms of business, the fallout from the Universal/PolyGram merger continued, with staffs still being rearranged more than a year after the deal's completion and a number of artists' fates still in limbo. BMG and Arista took their battle public over BMG's need for a successor for Arista founder **Clive Davis** and his resistance to naming an heir. **Jeff Ayeroff** and **Jordan Harris** unceremoniously took leave of their Sony-distributed label, the Work Group, just as it began to experience its greatest commercial achievement, with Lopez.

It was a year with pockets of success but with no clear winner, no "Jagged Little Pill" or "Cracked Rear View." The wealth was spread more evenly, which makes for less excitement and obvious news hooks, but it was undoubtedly better for the business.

FASTER THAN VAN HALEN PARTED WAYS with lead singer **Gary Cherone**, music-devoted Internet companies dotted the landscape like dandelions this year.

Just as we spent much of 1999 watching the uprising, next year, I predict, we'll be watching many of the upstarts crash and burn. No, that's not the sound of a Luddite proclaiming that we should all wind up our Victrolas but a voice of reason. I blame no one for trying to stake their claim on the wild, wild Web, but it

(Continued on page 22)

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Artists & Music

'N Sync made headlines by shifting from RCA Records to Jive, as well as breaking away from its manager, Lou Pearlman of Transcontinental.

Lava/Atlantic artist Kid Rock made waves with his rock radio hit "Cowboy," as well as his multi-platinum album, "Devil Without A Cause."

After scoring a hit throughout Europe, Lou Bega brought mambo music back to the U.S. radio airwaves with his RCA smash "Mambo No. 5 (A Little Bit Of . . .)."

Billboard. DECEMBER 25, 1999

Top New Age Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◄ NO. 1 ►	
1	1	10	WINTER SOLSTICE ON ICE WINDHAM HILL 11459 — 2 weeks at No. 1	VARIOUS ARTISTS
2	2	15	PLAINS WINDHAM HILL 11465	GEORGE WINSTON
3	5	13	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
4	14	6	ENTER THE HEART DAYSTAR 0016	ESTEBAN
5	4	15	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
6	6	40	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 86064/WALT DISNEY	MANNHEIM STEAMROLLER
7	5	46	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
8	2	15	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
9	5	15	HEALING ANGEL RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
10	5	5	WHISPER TO THE WILD WATER WORD 63659/EPIC	MAIRE BRENNAN
11	15	15	SIMPLY GRAND TIME LINE 16	LORIE LINE
12	15	45	ONE WORLD GTSP 559673	JOHN TESH
13	15	90	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
14	13	5	THE CHRISTMAS ALBUM NARADA 47848/VIRGIN	DAVID LANZ
15	15	34	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
16	15	5	CHRISTMAS ARIOLA 70948/BMG LATIN	RAUL DI BLASIO
17	17	62	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
18	15	98	GRAND PASSION GTSP 539804	JOHN TESH
19	20	59	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
20	22	2	THE MAGIC OF CHRISTMAS DAMIAN 12220	GIOVANNI
21	21	20	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
22	24	29	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
23	23	2	THE CHRISTMAS BOX NARADA 48322/VIRGIN	PAUL CARDALL
24	RE-ENTRY		GREATEST HITS BMG SPECIAL PRODUCTS 18601	YANNI
25	RE-ENTRY		SEASONAL AIRE BRENTWOOD 374	WESTWIND ENSEMBLE

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past and present Heatseekers titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

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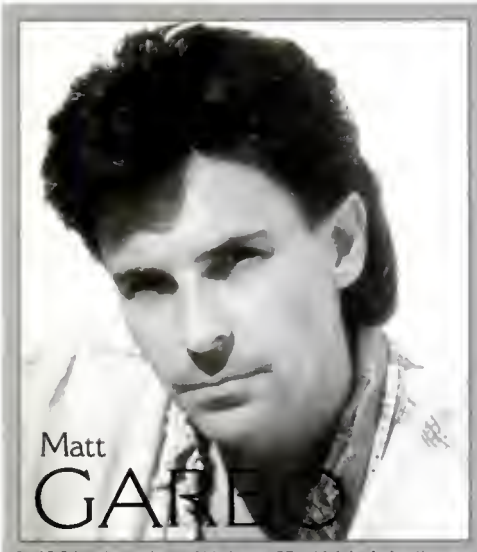

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THE BEAT

(Continued from page 18)

remains completely unclear as to how big the turf will be.

One thing that does seem clear is that there's no way all of these companies—who are currently supporting themselves via deep pockets, certainly not Internet profits—can survive. I'm not saying the Internet isn't going to be extremely meaningful in how music is heard, distributed, and sold; I just predict it's not going to be the widespread mother lode many hope it will be.

EVERYBODY LOVES A HAPPY ENDING, and I don't know anyone who wasn't rooting for **Santana** this year. The band, led by **Carlos Santana** (no, I don't really understand why Santana just doesn't always mean Carlos either), had more than a stunning comeback this year; it reached heights never before achieved in its 30-year career.

Santana scored its first No. 1 on The Billboard Hot 100 with "Smooth," in no small part due to the singing and writing talents of **matchbox 20's Rob Thomas**. And the album "Supernatural" became the group's first chart-topping album in 28 years.

There were other welcome comebacks, including **Bruce Springsteen & the E Street Band's** first tour in more than 10 years and the reuniting of **Eurythmics** with "Peace." The comeback that aroused the biggest yawn? **Crosby, Still, Nash & Young's** "Looking Forward," their first album together in 25 years, drew startlingly little attention. Here's helplessly hoping they'll get more respect when they tour next year.

Melissa Etheridge ended a five-year hiatus from recording with the Island/Def Jam set "Breakdown."

WHAT'S SO FUNNY ABOUT PEACE, LOVE, AND UNDERSTANDING? Woodstock '99 was the defining moment of the year for many. While it was easy to convince yourself that you could go back to the garden for Woodstock '94—you just better take your Visa card—the 30th anniversary event this summer tarnished the name sufficiently enough to make it doubtful that the organizers' plan to hold a Woodstock festival every five years will be realized.

In all likelihood, the majority of people at the Rome, New York, three-day concert had a good experience, but the ugly tone of some of the music, combined with the violent actions by some of the crowd, made for a disturbing commentary on disaffected youth and the mean-spiritedness that permeates many of our movies, music, and videos now.

Some predicted Woodstock '99 would mean the end of multi-day rock festivals. We don't think so. We think it will just mean better crowd-control procedures and more judicious band lineups.

(Continued on page 24)

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Artists & Music

THE BEAT

(Continued from page 22)

DON'T FORGET TO READ THE FINE PRINT: There were the usual array of lawsuits bandied about this year, but two that really caught our attention for making it personal were producer **Joe Thomas'** suit against **Brian** and **Melinda Wilson**, in which Thomas alleged that Melinda referred to **Irving Azoff** in particularly ugly anti-Semitic terms, and 'N Sync's lawsuit against, among others, Transcontinental head **Lou Pearlman**, whom the boys refer to as a "con man."

I have a great deal of sympathy for the members of 'N Sync, and I know that I'm probably expecting too much, but was there no one among the group, the group's parents, inner circle, etc., who suggested that getting someone else to look at the contract other than their shared lawyer with Pearlman may have been a good idea?

It used to be that legal travails among acts, their labels, and their management were fairly arcane matters, but now, with Entertainment Weekly, "Access Hollywood," and "Behind The Music," news of legal troubles for acts serves as both cautionary tale and primer for anyone entering the business. While it certainly would have helped, no one in 'N Sync's camp should have had to read "This Business Of Music" to be a little suspect of the deal.

ARTIST OF THE YEAR: **Britney Spears** sold more records in the U.S., and so did **Backstreet Boys**, but my artist of the year is **Ricky Martin**. To witness the explosion he experienced after his appearance on the Grammys is to catch lightning in a bottle. Many people, **Chris Rock** among them, say it will be too soon if they never hear "Livin' La Vida Loca" again. Not me. I still love it.

Martin's win was cinched when I saw him in concert this fall at the Staples Center in L.A. Seldom have I seen an artist put so much into his show in an effort to make sure his audience is entertained. Through his costume changes, set changes, and movable sidewalks onstage, not to mention his voice and overwhelming charisma, he kept 20,000 people enthralled. Sure it's unlikely that he can stay this hot, but he won't be on "Where Are They Now?" for years, if not decades, to come.

ARTIST OF THE DECADE: Is there really any other choice? I know plenty of rock crits will pick **Nirvana**, but in my mind it has to be **Garth Brooks**. Love him or hate him, you couldn't escape him in the '90s. He's sold more than 90 million albums in the U.S. this decade, according to the Recording Industry Assn. of America. His career has been a juggernaut, with each record release accompanied by a cavalcade of TV appearances and press announcements.

With her Jive debut, ". . . Baby One More Time," Britney Spears had tha best-selling album by a female teen artist evar.

His critics often saw him as motivated only by numbers, but Brooks never sacrificed quality for quantity. For him, they just often went hand in hand. Critics might be wise to notice that, for someone who catches such hell for his marketing techniques, Brooks is one of the few artists who's never accepted a corporate sponsor and still kept his concert tickets below $20.

His shows didn't skimp on production either. Makes it a little hard for other groups, many of whom critics hail with hosannas for never selling out, to explain their $150 tickets, doesn't it? We'll let him share the award with Chris Gaines.

ARTIST OF THE CENTURY: Given that I'm only looking at the modern rock era, I have to apologize in advance for all the great artists I'm not even considering. But with a song in my heart and a swivel in my hips, I pick **Elvis Presley** as my artist of the century. I'm hardly going out on a limb here, although I know there are a handful of other likely contenders—my runner-up is **Frank Sinatra** (although even I admit, it's hard to make Frank second to anyone).

Presley took what had been the province of black musicians and brought it to the mainstream. He was also one of the first true crossover artists, having success with pop, country, and gospel audiences. He's been dead now for longer than he was making records, and yet the fascination and respect just continues to grow.

What would he be doing if he were still alive? (He'd now be 64.) Could he have had yet another comeback, or would he have retired or be singing in a lounge somewhere? The beauty of it is, we'll never know. Part of his great appeal is that he can remain for all of us whatever we want bim to be.

THE THINGS WE LEAVE BEHIND: Every year on New Year's Eve, my sister asks me what I'm going to leave behind in the ending year, meaning bad habits, hurt feelings, unhealthy relationships, as if the changing of the calendar can help us shake off the undesired parts of ourselves like snakes shedding their skins. It doesn't always work, but I like the thought of it.

The turn of the year, decade, century, and millennium seems like a great time for the industry to consider what we've learned and want to take into the next millennium and what is best left behind that great, big heavy door of history.

Smash mouth enjoyed a successful 1999 with its Interscope collection "Astro Lounge," which spawned the pop hit "All-Star." "It's everything you wanted in every other record you bought but didn't get," says band front man Steve Harwall. Tha band spent much of tha yaar on tha road, gigging with such acts as Sugar Ray.

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Top 10 Favorite Artist Picks — December 3, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Atello	Hard Rock, Rock	3
2	You Were Spiraling	Rock	3
3	Never On Sunday	Rock, Pop	1
4	Modern Yesterday	Alternative, Rock	2
5	Tommy Shows	Hip Hop	4
6	Sevenkind	Rock, Alternative	4
7	Leonard Moss, Jr.	R 'n B, Pop	8
8	Sinboy	Electronic, Techno	13
9	The Shed Spell	Rock, Pop	1
10	Diamond	R 'n B	9

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio BTN Favorite Song Requests — December 3, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Keeping Time, The Waystation	Acoustic, Pop	2
2	Come Back & Stay, Pavillon	Pop, Reggae	1
3	So, You Tell Me-You Love Me, Never On Sunday	Rock, Pop	1
4	Lost All Control, Clay	Alternative, Rock	21
5	And The Story Goes Like This, Everett B. Walters	Jazz, R 'n B	13
6	I Had A Dream...All The World Is Blue, Ava	Dance, Electronic	12
7	Facing The Truth, The Shed Spell	Rock, Pop	1
8	Fall 4 U, Warm Target	Alternative, Electronic	3
9	B-4, N.U.M.	Hard Rock, Hip Hop	2
10	Hazelhurst, Xing	Pop	3

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New Talent Spotlight

The Most Outstanding And Available Acts On BTN

FLICKERSTICK - TALK SHOW HOST

In 1997, while attending the University of North Texas, singer/guitarist Brandin Lea and guitarist/keyboardist Cory Kreig hooked up to form the band Flickerstick. Brandin's brother, Fletcher was brought in to play bass and in May of 1998, former Stranger Than Fiction drummer Dominic Weir took over on drums, completing today's version of Flickerstick. In 1998, Flickerstick released a self-produced 3-song demo CD called Demonstration that received airplay on local radio and created a buzz locally and regionally. Musically compared to bands ranging from Radiohead to Foo Fighters to Superdrag, Flickerstick is a diverse mix of pop/rock and space rock.

Genre	From	Deals sought
Modern Rock, Alternative	Dallas, TX, USA	Recording Contract, Publishing, Producer, Booking Agent

For further artist details log on to www.billboardtalentnet.com/flickerstick

For details about these and other up and coming artists visit our website at www.billboardtalentnet.com

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Artists & Music

SONGS ARE STILL WHAT MAKES ROCK ROLL

(Continued from page 18)

into the realm of angst and aggression.

"As long as there have been established forces of oppression, bands like ours have existed," said Rage Against The Machine guitarist Tom Morello in an interview earlier this year. Discussing the long-term effect of his band's acclaimed recent Epic release, "The Battle Of Los Angeles," he added that "the heart of rock'n'roll is rebellious expression. In many ways, we're carrying on the legacy of so many bands before us. It's our turn to carry the banner."

He adds, "The key for bands embracing that spirit is to be focused. Inciting riots just for the sake of making noise and throwing bottles has never been the answer—nor will it ever be. You want to lead your audience responsibly. That's what the great bands of the '60s did, and that's what we've always set out to do."

Kid Rock agrees, but he also believes that "there's nothing wrong with just blowing off some steam with your fans." In an interview reflecting upon the violence that marred Woodstock '99, the Atlantic artist told Billboard that if there's any real difference between the aggressive, rebel-rockers of the past and present, it's that today's bands "don't always pay close enough attention to the trip that the audience is on."

"Sometimes we're all just too preoccupied with the concept of takin' it to the next level that we're turnin' up the heat without fully knowing if they can handle it," he says.

And it's that occasional danger of the heat sparking into an unbridled fire that continually kept more gentle, though no less impassioned, singer/songwriters prominent.

"You can communicate just as much—if not more—with a soft voice and a lone guitar as you can with a scream and an aggressive band," said Amy Ray of Indigo Girls in an interview earlier this year. "It's cool to rock out. We're doing it more and more as we evolve as an act. But you can't let the message or the point of your lyric get lost in the noise."

For Melissa Etheridge, who offered her first-ever politically charged composition on the Island/Def Jam set "Breakdown," it was a matter of "not being able to shake a mental image that affected the whole world." She told Billboard this fall that "Scarecrow," which was triggered by the murder of Matthew Shepard, "was among the more intense experiences" of her songwriting career. "After it was finished, I felt incredibly proud—like I'd made a contribution."

That's always been the key goal of any tunesmith, regardless of the genre. When you peel away the layers of production and/or the image of the artist at hand, all you have are the words and melody. "And if you don't have both in place, then no amount of studio tricks is going to save you," says Warner Bros. artist Janice Robinson.

"I take great pride in the fact that I've spent the last few years focused on becoming the best possible songwriter," she adds. "If you study the great artists of our time, the thing that many of them have in common is that they've mastered the craft of songwriting. That has given them longevity and relevance."

One of the problems, according to Annie Lennox, is that "you can't really control how your work as a songwriter will be received by people. I'm often surprised by which songs strike a chord and why they do."

While promoting "Peace," her Eurythmics reunion set with Dave Stewart, she told Billboard, "You write and you wish for something grand to come out of it, but more times than not, you simply do not know. It's lovely when people can take a song and bring it close to their hearts—or attach a personal memory or emotion to it."

And that breaks music down to its core. Technological advancements are fine, but without words and music that people can form a human connection to, it's all quite useless.

"Nothing will ever replace the significance or beauty of an artist picking up a guitar and playing a great song," says Epic's Massey. "Everything else pales in comparison. It always has, and it always will."

Backstreet Boys dominated the charts in 1999 with their Jive collection "Millennium," which spawned the multi-format smash "I Want It That Way."

Dave Stewart, left, and Annie Lennox reunited as Eurythmics for the first time in five years, issuing the album "Peace" on Arista this fall.

Flip/Interscope's Limp Bizkit was among the acts forging a hip-hop/hard-rock hybrid in 1999. The band's album "Significant Other" debuted on The Billboard 200 at No. 1.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

DECEMBER 25, 1999

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1999, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST — IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	6	**No. 1** JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8570/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS
2	2	19	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
6	3	36	STATIC-X WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
6	6	8	STROKE9 CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS
6	6	24	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
6	3	25	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
7	11	27	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
8	11	28	MOBY V2 27045* (16.98 CD)	PLAY
9	11	8	ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6
10	11	11	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
11	8	11	SOLE DREAMWORKS 450110/INTERSCOPE (10.98/16.98)	SKIN DEEP
12	RE-ENTRY		ESTEBAN DAYSTAR 0016	ENTER THE HEART
13	15	36	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
14	19	40	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
15	NEW ▶		KELIS VIRGIN 47911 (11.98/16.98)	KALEIDOSCOPE
16	9	3	GRUPOMANIA SONY DISCOS 83619 (9.98 EQ/15.98)	MASTERS OF THE STAGE: 2000 VECES MANIA
17	24	27	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
18	17	34	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
19	28	6	VERTICAL HORIZON RCA 67818 (13.98 CD)	EVERYTHING YOU WANT
20	23	30	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
21	25	7	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
22	5	3	TASH LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98)	RAP LIFE
23	18	5	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
24	27	16	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/IDJMG (11.98/16.98)	BRING YOUR OWN STEREO
25	20	11	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
26	21	12	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
27	14	8	SPM DOPEHOUSE 5039	THE 3RD WISH
28	19	8	P.O.D. ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
29	22	8	CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
30	NEW ▶		MANCOW Q101 004 (10.98 CD)	WHITE COTTON PANTIES
31	34	8	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
32	30	8	OLGA TANON WEA LATINA 80048 (9.98/15.98)	OLGA VIVA, VIVA OLGA
33	19	8	LOS TRI-O ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
34	35	19	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
35	43	7	DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
36	33	64	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
37	26	5	RICARDO ARJONA SONY DISCOS 83592 (9.98 EQ/15.98)	RICARDO ARJONA VIVO
38	37	10	YANKEE GREY MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98)	UNTAMEO
39	32	11	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
40	41	26	OUT OF EDEN GOTEE 2806 (10.98/15.98)	NO TURNING BACK
41	29	5	MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98)	CHOCOLATE MOOD
42	50	4	CLEDUS T. JUOO RAZOR & TIE 82845 (10.98/16.98)	JUDDMENTAL
43	40	12	IYANLA VANZANT HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
44	42	17	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
45	36	19	BOYZONE RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98)	WHERE WE BELONG
46	48	2	KEITH JARRETT ECM 547949 (17.98 CD)	THE MELODY AT NIGHT, WITH YOU
47	RE-ENTRY		WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)	WE GOT NEXT
48	RE-ENTRY		RAZE FOREFRONT 25210 (15.98 CD)	POWER
49	RE-ENTRY		CHAD BROCK WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98)	CHAD BROCK
50	44	3	PHIL KEAGGY WITH THE LONDON FESTIVAL ORCHESTRA MYRRH 6752 (9.98/12.98)	MAJESTY & WONDER: AN INSTRUMENTAL CHRISTMAS

POPULAR•UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

PATIENCE IS KEY: In an era in which record companies often give up on a new act if the first single isn't a hit, there were shining examples of artists who benefited from patient development in 1999.

Case in point: **Kid Rock**, who triumphed with the highest U.S. sales of any Heatseekers act this year—3.6 million to date (according to SoundScan) for his Top Dog/Lava/Atlantic album "Devil Without A Cause." In 1998, when the album was released, it barely caused a ripple on the charts.

But with unwavering enthusiasm from the record company and constant touring, a groundswell of support began to grow from rock radio and music video outlets, particularly MTV, which championed Kid Rock tirelessly. Kid Rock's momentum picked up even more steam throughout the year with successful tours and his hit singles "Bawitdaba" and "Cowboy."

Kid Rock—whose first album was released in 1990 on Jive Records—was no overnight sensation. Neither were other artists whose albums didn't see significant chart action until a year or more after their album's release. Other such acts that broke through in 1999 after a slow and steady climb up the Heatseekers chart were **Sixpence None The Richer, Train, Les Nubians,** and **the Buena Vista Social Club.** The common denominator for all these acts: Their respective record companies showed a persistent commitment and belief in them, even when they were being ignored by the music industry at large.

ROCK RESURGENCE: In 1999, a diverse array of acts graduated from the Heatseekers chart into the upper half of The Billboard 200. Most of those were rock acts with major-label debut sets, such as **Godsmack, Lit, Orgy, Len, Staind, Buckcherry,** and **Train.** Perhaps the defining success factor for these acts—who were part of this year's rock resurgence (Billboard, March 6)—was that they persevered in touring, even with little or no radio airplay.

It remains to be seen if most of these rock acts—like former Heatseekers acts **Korn, Limp Bizkit,** and **Creed**—will have follow-ups that outsell their Heatseekers breakthrough albums or if they will join the list of '90s one-hit wonders. If Heatseekers acts can thrive into the next decade, their worth may not be measured by early chart performance but by their labels' long-term commitment to artist development.

Heatseeker Sales Act Of The Year. Detroit-based rock/hip-hop artist Kid Rock reigned supreme as 1999's best-selling Heatseekers act. Kid Rock's Top Dog/Lava/Atlantic Records album "Devil Without A Cause" graduated from the Heatseekers chart in April, thanks largely to radio and video support of his breakthrough single, "Bawitdaba." According to SoundScan, "Devil Without A Cause" has sold 3.6 million copies in the U.S. to date.

1999★IN★REVIEW

THE • TOP • STORIES

- Kid Rock Breaks Through To Multi-Platinum Success.
- Train, Buena Vista Social Club, Sixpence None The Richer Climb Charts More Than A Year After Release Of Albums.
- Heatseekers Impact Achievements Dominated By Rock Acts.

Most Weeks At No. 1. Country trio Shedaisy spent the most weeks at the top of the Heatseekers chart in 1999, with the act's Lyric Street/Hollywood debut album, "The Whole Shebang," logging in a total of six weeks at No. 1. Released in May, the album broke into the upper half of The Billboard 200 in August without the benefit of a concert tour and with sales fueled by Shedaisy's first single, "Little Good-Byes." "The Whole Shebang" has sold 400,000 copies in the U.S. to date, according to SoundScan.

THE CHART-TOPPERS

Following is a chronological listing of titles that reached No. 1 on the Heatseekers chart in 1999. The figure in parentheses is the number of weeks each title spent at No. 1 in 1999. Titles that debuted at No. 1 are indicated in bold type.

"Maybe You've Been Brainwashed Too.," New Radicals, MCA (1).
"Tyrese," Tyrese, RCA (1).
"Candyass," Orgy, Elementree/Reprise (1).
"Holiday Man," The Flys, Trauma/Delicious Vinyl (3).
" 'Bout It," Jesse Powell, Silas/MCA (1).
"The Strange Remain," The Other Ones, Grateful Dead/Arista (1).
"No Place That Far," Sara Evans, RCA Nashville (1).
"WWW.Thug.Com," Trick Daddy, Slip-N-Slide/Atlantic (3).
"Devil Without A Cause," Kid Rock, Top Dog/Lava/Atlantic (1).
"Sixpence None The Richer," Sixpence None The Richer, Squint (1).
"Death Before Dishonesty," Bootleg, Reintivity (1).
"A Place In The Sun," Lit, RCA (1).
"Love Songs," T.D. Jakes, Island (1).
"The Party Album!," Vengaboys, Groovilicious/Strictly Rhythm (2).
"Buckcherry," Buckcherry, DreamWorks (1).
"The Whole Shebang," Shedaisy, Lyric Street/Hollywood (6).
"Sittin' Fat Down South," Lil' Troy, Short Stop/Republic/Universal (1).
"How To Operate With A Blown Mind," Lo Fidelity Allstars, Skint/Sub Pop/Columbia (1).
"This Or That," Sway & King Tech, Interscope (1).
"Slipknot," Slipknot, I Am/Roadrunner (1).
"Buena Vista Social Club," Buena Vista Social Club, World Circuit/Nonesuch (1).
"February Son," Oleander, Republic/Universal (1).
"Philadelphonic," G. Love & Special Sauce, Okeh/550 Music (1).
"On How Life Is," Macy Gray, Clean Slate/Epic (1).
"Tal Bachman," Tal Bachman, Columbia (1).
"Train," Train, Aware/Columbia (5).
"Dysfunction," Staind, Flip/Elektra (1).
"Skin Deep," Solé, DreamWorks (1).
"Black Diamond," Angie Stone, Arista (2).
"Wisconsin Death Trip," Static-X, Warner Bros. (4).
"Rap Life," Tash, Loud/Columbia (1).
"The Irish Tenors Home For Christmas," John McDermott/Anthony Kearns/Ronan Tynan, Mastertone/Point (2).

Impressive Debuts, Return Of Old Favorites Distinguish Another Strong Year For R&B

1999★IN★REVIEW

The Rhythm and the Blues

by Gail Mitchell

CONVERSATION PIECE: During a recent Saturday night dinner, I found myself chatting and laughing with a label PR executive and several music industry writers. Before too long the subject—of course—turned to music. More pointedly: assessing the year in music by drawing up a list of hits and misses.

The overall feeling was that despite, or because of, the large number of new releases, very few projects stood out musically.

Any "best" or "worst" list is certainly a matter of personal taste, especially when it comes to music. And I agree that there's a certain sameness inherent in some of the music this year—as in years past—because of the constant desire to cash in on what's hot. But in my first year as R&B editor, that sameness has been punctuated by more than a few creative bright spots—both from majors and independents—that underscore why R&B, rap/hip-hop, and other offshoots are vital components of today's music scene.

Houston-based Destiny's Child harmonized its way to the top of the charts with another take on issuss that plague male/female relationships.

I AM WOMAN: Among the standout trends in 1999 was the female empowerment theme that ran through more than a few songs. We're talking **TLC's** "No Scrubs," **Destiny's Child's** "Bills, Bills, Bills," and **702's** "Where My Girls At?" for starters. And let's not forget the ubiquitous **Missy Elliott**, who weighed in with the female anthem "She's A Bitch"—and who, coincidentally, co-wrote and produced the aforementioned 702 single as well as the track "Confessing" on the sophomore set from Destiny's Child, "The Writing's On The Wall."

According to **Mary J. Blige**, "Getting me and my act together" was the impetus behind her sixth MCA album, "Mary," on which Blige joined forces with fellow sister-in-song **Lauryn Hill** on the rhythmic lead single, "All That I Can Say."

It was a "Fortunate" year for Columbia artist Maxwell. He wrapped up 1999 with a hit single and a standout concert tour that had females swooning from coast to coast.

COTTAGE INDUSTRY: Not surprisingly, the female-bonding trend spawned a couple of parody offshoots: **Sporty Thievz's** "No Pigeons" and **E-Dub's** "No Bills Reply."

THE 'GAP' BAND: With the release of "Y2K—Funkin' Till 2000 Comz," their first new studio album in several years, **Gap Band** lead vocalist **Charlie Wilson** and crew unwittingly followed another trend that occurred this year in R&B: new sets from acts that had been absent from the scene.

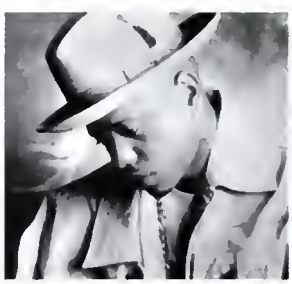
Others following this new "gap" band trend include **Wilson Pickett** (a 12-year gap between albums), **Tracie Spencer** (a nine-year gap), **Smokey Robinson** (eight years), **2nd II None** (eight years), **Shanice** (five years), **Atlantic Starr** (five years), **IMx** (five years), **TLC** (four years), **Barry White** (four years), **Freddie Jackson** (four years), **Mint Condition** (three years), **Chanté Moore** (three years), and **Warren G** (three years).

Waiting in the wings to see if absence does indeed make fans' hearts grow fonder is the reunited **Guy**, whose Jan. 25 MCA release, "Guy III," is the group's first set in nine years. **D'Angelo**, whose long-awaited Virgin "Voodoo" set has been five years in the making, is also on track for a Jan. 25 in-store date.

STRONG DEBUTS: Marking their entrance with impressive debuts in 1999 were, among others, Arista's **Angie Stone**, Epic's **Macy Gray**, Universal's **Calvin Richardson**, cheeky-i Productions' **N'Dambi**, Def Squad/DreamWorks' **Dave Hollister**, and Virgin's **Kelis** and **Ideal**.

ON MY OWN: Several singers bowed solo sets in 1999 following initial fame as members of successful R&B groups. Those people included **Kevon Edmonds (After 7)**, **Coko (SWV)**, **Marc Nelson (Az Yet)**, **Janice-Marie Johnson (A Taste Of Honey)**, **Q-Tip (A Tribe Called Quest)**, and **Sisqo (Dru Hill**, whose other members are also slated to release solo projects). Coming in early 2000: **Jodeci** member **Dalvin DeGrate's** first effort.

SHOULD'VE MADE A BIGGER NOISE: Given the number of records that are vying simultaneously for attention, some good albums get lost in the shuffle. This year that dubious distinction goes to such projects as **Marc Dorsey's** "Crave" on Jive, **Melky Sedeck's** "Sister & Brother" on MCA, **Grenique's** "Black Butterfly" on Motown, **Arnold McCuller's** "You Can't Go Back" on What's Good Records, **Terry Dexter's** self-titled debut on Warner Bros., **Speech's**



It seems the second time's the charm for Untouchables/LaFece artist Donell Jones, whose sophomore set, "Where I Wanna Be," spawned ths chart-topping singls "U Know What's Up."

(Continued on next page)

THE • TOP • STORIES

- Hollywood Records Launches R&B Division.
- LaFace Re-Signs Toni Braxton After Resolving Differences.
- Ruffhouse Partners Chris Schwartz, Joe Nicolo Split; Schwartz Launches RuffNation Venture With WB; Nicolo Lands Judgment Records With RCA.
- SFX Acquires 50% Of R&B Promoter A.H. Enterprises.
- Tommy Boy Fully Acquires Penalty.
- Indie Promo Firm Jeff McClusky & Associates Starts R&B Division.
- LaFace Co-Chief Antonio "L.A." Reid's Name Surfaces In BMG's Succession Plan For Arista President Clive Davis.

THE CHART-TOPPERS

Following a four-year brsak between albums, TLC bounced back with a vangeanca, notching No. 1 finishes for "Fanmail" and the popular famala anthem "No Scrubs."

In addition to dabuting at No. 1 on tha Top R&B/Hip-Hop Albums chart, Eve elbowed Dixie Chicks out of tha top spot on The Billboard 200—selling 213,000 units the first week, according to SoundScan.

Following is a chronological listing of album titles that logged time at No. 1 on the Top R&B/Hip-Hop Albums chart in 1999. The figure in parentheses is the number of weeks each title spent at No. 1 in 1999. Titles that debuted at No. 1 are indicated in bold type.

"Ghetto Fabulous," Mystikal, No Limit/Priority (1).
"Flesh Of My Flesh Blood Of My Blood," DMX, Ruff Ryders/Def Jam (4).
"Made Man," Silkk the Shocker, No Limit/Priority (1).
"Chyna Doll," Foxy Brown, Violator/Def Jam (2).
"The Miseducation Of Lauryn Hill," Lauryn Hill, Ruffhouse/Columbia (1).
"Da Next Level," Mr. Servon, No Limit/Priority (1).
"Fanmail," TLC, LaFace/Arista (4).
"Bossalinie," C-Murder, No Limit/Priority (1).
"The Slim Shady LP," Eminem, Web/Aftermath/Interscope (1).
"I Am . . .," Nas, Columbia (3).
"Ruff Ryders: Ryde Or Die Vol. 1," Ruff Ryders/Interscope (2).
"No Limit Top Dogg," Snoop Dogg, No Limit/Priority (1).
"In Our Lifetime," Eightball & M.J.G., Suave House (1).
"The Art Of Storytelling," Slick Rick, Def Jam (1).
"Venni Vetti Vecci," Ja Rule, Murder Inc./Def Jam (3).
"Da Real World," Missy "Misdemeanor" Elliott, Gold Mind/East-West/Elektra (1).
"Beneath The Surface," GZA/Genius, Wu-Tang/MCA (1).
"Street Life," Fiend, No Limit/Priority (1).
"Can't Stay Away," Too Short, Short/Jive (2).
"Guerrilla Warfare," Hot Boys, Cash Money/Universal (1).
"Coming Of Age," Memphis Bleek, Roc-A-Fella/Def Jam (1).
"Violator The Album," various artists, Violator (1).
"Mary," Mary J. Blige, MCA (3).
"Forever," Puff Daddy, Bad Boy/Arista (1).
"Let There Be . . . Eve," Eve, Ruff Ryders/Interscope (4).
"Blackout!," Method Man & Redman, Def Jam (2).
"Only God Can Judge Me," Master P, No Limit/Priority (1).
"Tha Block Is Hot," Lil' Wayne, Cash Money/Universal (2).
"Dr. Dre—2001," Dr. Dre, Aftermath/Interscope (1).

SINGLES CHART

Following is a chronological listing of singles titles that logged time at No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart in 1999. The figure in parentheses is the number of weeks each title spent at No. 1 in 1999.

"Nobody's Supposed To Be Here," Deborah Cox, Arista (6).
"Heartbreak Hotel," Whitney Houston Featuring Faith Evans & Kelly Price, Arista (7).
"What's It Gonna Be?!," Busta Rhymes Featuring Janet, Flip-Mode/Elektra (1).
"No Scrubs," TLC, LaFace/Arista (5).
"Fortunate," Maxwell, Rock Land/Interscope/Columbia (8).
"Bills, Bills, Bills," Destiny's Child, Columbia (9).
"Never Gonna Let You Go," Faith Evans, Bad Boy/Arista (1).
"Spend My Life With You," Eric Benét Featuring Tamia, Warner Bros. (2).
"We Can't Be Friends," Deborah Cox With R.L., Arista (2).
"Heartbreaker," Mariah Carey Featuring Jay-Z, Columbia (2).
"Satisfy You," Puff Daddy Featuring R. Kelly, Bad Boy/Arista (2).
"U Know What's Up," Donell Jones, Untouchables/LaFace/Arista (6).

Billboard® TOP R&B/HIP-HOP ALBUMS™

DECEMBER 25, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				NO. 1/GREATEST GAINER		
1	70	—	2	**THE NOTORIOUS B.I.G.** BAD BOY 73023*/ARISTA (11 98/17 98) 1 week at No. 1	BORN AGAIN	1
2	1	1	4	**DR. DRE** AFTERMATH 490486*/INTERSCOPE (12 98/18 98)	DR. DRE — 2001	1
				HOT SHOT DEBUT		
3	NEW▶		1	**FUNKMASTER FLEX & BIG KAP** DEF JAM 538258*/IDJMG (11 98/17 98)	THE TUNNEL	3
4	2	—	2	**SISQO** DRAGON/DEF SOUL 546816*/IDJMG (11 98/17 98)	UNLEASH THE DRAGON	2
5	3	2	4	**NAS** COLUMBIA 63930*/CRG (11 98 EQ/17 98)	NASTRADAMUS	2
6	6	16	4	**KENNY G** ARISTA 19090 (11 98/17 98)	FAITH: A HOLIDAY ALBUM	6
7	5	3	6	**LIL' WAYNE ▲** CASH MONEY 153919/UNIVERSAL (11 98/17 98)	THA BLOCK IS HOT	1
8	4	—	2	**Q-TIP** ARISTA 2001 14619*/ARISTA (11 98/17 98)	AMPLIFIED	4
9	10	7	6	**MARIAH CAREY ▲²** COLUMBIA 63800*/CRG (11 98 EQ/17 98)	RAINBOW	2
10	9	10	17	**MARY J. BLIGE ▲** MCA 11[illegible]* (11 98/17 98)	MARY	1
11	11	8	27	**BRIAN MCKNIGHT ▲** MOTOWN 153708/UNIVERSAL (11 98/17 98)	BACK AT ONE	2
12	11	11	56	**JUVENILE ▲²** CASH MONEY 153162/UNIVERSAL (11 98/17 98)	400 DEGREEZ	8
13	11	5	4	**WILL SMITH** COLUMBIA 69985*/CRG (11 98 EQ/17 98)	WILLENNIUM	8
14	15	11	11	**ANGIE STONE** ARISTA 19092 (10 98/16 98) HS	BLACK DIAMOND	19
15	11	5	5	**SOUNDTRACK ●** COLUMBIA 69924/CRG (11 98 EQ/17 98)	THE BEST MAN	1
15	5	5	5	**MONTELL JORDAN** DEF SOUL 546714/IDJMG (11 98/17 98)	GET IT ON...TONITE	1
17	23	23	20	**DESTINY'S CHILD ▲** COLUMBIA 69870*/CRG (11 98 EQ/17 98)	THE WRITING'S ON THE WALL	8
18	22	19	19	**EVE ▲** RUFF RYDERS 490453*/INTERSCOPE (11 98/17 98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
19	36	20	5	**DONELL JONES** UNTOUCHABLES/LAFACE 26060/ARISTA (10 98/16 98)	WHERE I WANNA BE	6
20	21	21	17	**METHOD MAN/REDMAN** DEF JAM 546609*/IDJMG (11 98/18 98)	BLACKOUT!	1
21	16	4	5	**CHEF RAEKWON** LOUD/COLUMBIA 63844*/CRG (11 98 EQ/17 98)	IMMOBILARITY	1
22	11	11	4	**MINT CONDITION** ELEKTRA 62353/EEG (10 98/16 98)	LIFE'S AQUARIUM	1
23	7	—	7	**RAKIM** UNIVERSAL 542082* (11 98/17 98)	THE MASTER	8
26	17	15	7	**MASTER P** NO LIMIT 50092*/PRIORITY (11 98/17 98)	ONLY GOD CAN JUDGE ME	1
15	27	27	4	**KURUPT** ANTRA 2001*/A/TEMIS (10 98/16 98)	THA STREETZ IZ A MUTHA	1
26	28	26	4	**BOB MARLEY** TUFF GONG/ISLAND 546404*/IDJMG (11 98/17 98)	CHANT DOWN BABYLON	19
27	26	14	3	**BEASTIE BOYS** GRAND ROYAL 22940/CAPITOL (17 98/24 98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	14
28	25	22	5	**E-40** SICK WID' IT 41691/JIVE (11 98/17 98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	1
29	31	26	5	**[illegible] ●** NPG 14624*/ARISTA (11 98/17 98)	RAVE UN2 THE JOY FANTASTIC	8
30	33	35	39	**GINUWINE ▲** 550 MUSIC/EPIC [illegible]* (11 98 EQ/17 98)	100% GINUWINE	2
31	20	12	5	**SOUNDTRACK ●** YAB YUM/ELEKTRA 62410*/EEG (11 98/17 98)	LIGHT IT UP	1
32	27	26	7	**CHICO DEBARGE** MOTOWN 153263/UNIVERSAL (11 98/17 98)	THE GAME	8
33	30	30	27	**IDEAL** NOONTIME 47882/VIRGIN (10 98/16 98) HS	IDEAL	19
34	29	27	5	**MOS DEF** RAWKUS 50141*/PRIORITY (10 98/16 98)	BLACK ON BOTH SIDES	1
35	44	48	28	**JENNIFER LOPEZ ▲²** WORK 69351/EPIC (11 98 EQ/17 98)	ON THE 6	8
36	38	23	27	**PUFF DADDY ▲** BAD BOY 73033*/ARISTA (11 98/17 98)	FOREVER	1
37	43	43	56	**WHITNEY HOUSTON ▲²** ARISTA 19037* (11 98/17 98)	MY LOVE IS YOUR LOVE	1
				PACESETTER		
38	54	58	59	**98 DEGREES ▲²** MOTOWN 530956/UNIVERSAL (11 98/17 98)	98 DEGREES AND RISING	33
39	39	—	2	**VARIOUS ARTISTS** LT/DEF JAM 54[illegible]/IDJMG (10 98/17 98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	39
40	34	36	7	**KEVON EDMONDS** RCA 67704 (10 98/13 98)	24/7	15
41	38	31	34	**B.G. ●** CASH MONEY 153265/UNIVERSAL (11 98/17 98)	CHOPPER CITY IN THE GHETTO	2
42	37	33	31	**SNOOP DOGG ▲** NO LIMIT 50052*/PRIORITY (11 98/17 98)	NO LIMIT TOP DOGG	1
43	41	32	20	**HOT BOYS ▲** CASH MONEY 153264/UNIVERSAL (11 98/17 98)	GUERRILLA WARFARE	1
44	36	34	25	**MISSY "MISDEMEANOR" ELLIOTT** THE GOLD MINE/EASTWEST 62232*/EEG (11 98/17 98)	DA REAL WORLD	1
45	51	54	28	**BLAQUE ●** TRACK MASTERS/COLUMBIA 68987/CRG (10 98 EQ/16 98)	BLAQUE	23
46	35	37	11	**SOLE** DREAMWORKS 450118/INTERSCOPE (10 98/16 98) HS	SKIN DEEP	27
47	42	39	13	**OL' DIRTY BASTARD ●** ELEKTRA 62410*/EEG (11 98/17 98)	N***A PLEASE	2
48	52	44	38	**LIL' TROY ▲** SHORT STOP/REPUBLIC 153278/UNIVERSAL (11 98/17 98) HS	SITTIN' FAT DOWN SOUTH	6
49	64	59	42	**TLC ▲⁴** LAFACE 26055*/ARISTA (11 98/17 98)	FANMAIL	1
50	61	53	42	**EMINEM ▲¹** WEB/AFTERMATH 490287*/INTERSCOPE (11 98/17 98)	THE SLIM SHADY LP	1
51	45	38	18	**MOBB DEEP ▲** LOUD/COLUMBIA 63715*/CRG (11 98 EQ/17 98)	MURDA MUZIK	2
52	63	—	2	**ROME** JTJ 7442/GROUND LEVEL (11 98/17 98)	ROME 2000 THANK YOU	52
53	50	40	29	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10 98/16 98)	GHETTO HYMNS	5
54	47	42	9	**WARREN G ●** G-FUNK 73710*/RESTLESS (10 98/16 98)	I WANT IT ALL	4
55	49	45	33	**ERIC BENET ●** WARNER BROS 47072 (10 98/16 98)	A DAY IN THE LIFE	6
56	71	66	21	**TRACIE SPENCER** CAPITOL 34287 (10 98/16 98) HS	TRACIE	19
57	62	55	38	**SILK ▲** ELEKTRA 62234/EEG (10 98/16 98)	TONIGHT	8
58	57	57	20	**BARRY WHITE ●** PRIVATE MUSIC 82185/WINDHAM HILL (10 98/16 98)	STAYING POWER	13
59	68	70	20	**MACY GRAY** EPIC 69490* (11 98 EQ/16 98) HS	ON HOW LIFE IS	32
60	56	51	29	**JA RULE ▲** MURDER INC./DEF JAM 538920*/IDJMG (11 98/17 98) HS	VENNI VETTI VECCI	1
61	NEW▶		1	**KELIS** VIRGIN 47911 (11 98/16 98) HS	KALEIDOSCOPE	61
62	65	60	34	**VARIOUS ARTISTS ▲** RUFF RYDERS 490[illegible]/INTERSCOPE (11 98/17 98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
63	74	—	2	**D.J. U-NEEK** THUMP 579998 (11 98/15 98)	GHETTO STREET PHARMACIST	63
64	59	56	34	**CASE ●** DEF SOUL 538871*/IDJMG (10 98/16 98)	PERSONAL CONVERSATION	5
65	48	73	8	**CHILLORIN OF DA GHETTO** HOO BANGIN' 50020*/PRIORITY (10 98/16 98) HS	CHILLDRIN OF DA GHETTO	24
66	60	46	8	**PHAROAHE MONCH** RAWKUS 50137*/PRIORITY (10 98/16 98)	INTERNAL AFFAIRS	6
67	53	68	11	**BRENT JONES AND T.P. MOBB** HOLY ROLLER [illegible] MCS (11 98/16 98) HS	BRENT JONES AND T.P MDBB	37
68	69	61	57	**112 ▲** BAD BOY 73021*/ARISTA (10 98/16 98)	ROOM 112	6
69	46	28	3	**TASH** LOUD/COLUMBIA 63836*/CRG (11 98 EQ/17 98) HS	RAP LIFE	28
70	80	72	52	**DMX ▲²** RUFF RYDERS/DEF JAM 53[illegible]/IDJMG (11 98/17 98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
71	66	63	25	**K-CI & JOJO ▲** MCA 111937* (10 98/17 98)	IT'S REAL	2
72	73	49	6	**THE ROOTS** MCA 112059* (11 98/17 98)	THE ROOTS COME ALIVE	12
73	78	76	68	**LAURYN HILL ▲⁷** RUFF RYDERS/COLUMBIA 69035*/CRG (11 98 EQ/17 98)	THE MISEDUCATION OF LAURYN HILL	1
74	77	74	57	**R. KELLY ▲³** JIVE 41625* (19 98/28 98)	R.	1
75	40	43	10	**VARIOUS ARTISTS** RAP-A-LOT 50119/PRIORITY (19 98/24 98)	J PRINCE PRESENTS R.N.D.S.	7
76	87	83	82	**OMX ▲²** RUFF RYDERS/DEF JAM 558227*/IDJMG (11 98/17 98)	IT'S DARK AND HELL IS HOT	1
77	75	50	11	**SMOKEY ROBINSON** MOTOWN 153741/UNIVERSAL (10 98/16 98)	INTIMATE	28
78	82	82	12	**YOLANDA ADAMS** ELEKTRA 62439/EEG (10 98/16 98) HS	MOUNTAIN HIGH...VALLEY LOW	50
79	NEW▶		1	**VARIOUS ARTISTS** MCA 112050 (11 98/17 98)	MY CHRISTMAS ALBUM	79
80	79	71	7	**IMX** MCA 112061 (11 98/17 98)	INTRODUCING IMX	31
81	67	69	5	**MARC NELSON** COLUMBIA 69160/CRG (10 98 EQ/16 98) HS	CHOCOLATE MOOD	37
82	72	65	59	**ORU HILL ▲²** DEF SOUL 520542/IDJMG (10 98/17 98)	ENTER THE DRU	2
83	76	62	4	**JOHNNIE TAYLOR** MALACO 7499 (10 98/15 98)	GOTTA GET THE GROOVE BACK	62
84	93	90	19	**KENNY G ●** ARISTA 19085 (11 98/17 98)	CLASSICS IN THE KEY OF G	27
85	NEW▶		1	**VARIOUS ARTISTS** MOTOWN 153354/UNIVERSAL (11 98 CD)	A MOTOWN CHRISTMAS	85
86	NEW▶		1	**VARIOUS ARTISTS** TOMMY BOY 1365 (12 98/17 98)	MTV PARTY TO GO 2000	86
87	RE-ENTRY		3	**PLAYA FLY** SUPER SIGG 1005 (11 98/16 98) HS	DA GAME OWE ME	63
88	97	—	12	**IYANLA VANZANT** HARMONY 1799 (11 98/17 98) HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY	41
89	86	84	8	**CECE WINANS** WELLSPRING GOSPEL 51711/SPARROW (11 98/15 98)	ALABASTER BOX	55
90	98	89	55	**2PAC ▲⁵** AMARU/DEATH ROW 49980[illegible]/INTERSCOPE (19 98/24 98)	GREATEST HITS	1
91	94	94	63	**KIRK FRANKLIN ●** GOSPO CENTRIC 49017[illegible]/INTERSCOPE (10 98/17 98)	THE NU NATION PROJECT	4
92	95	88	8	**RAHSAAN PATTERSON** MCA 111915 (11 98/17 98) HS	LOVE IN STEREO	51
93	RE-ENTRY		62	**JAY-Z ▲⁴** ROC-A-FELLA/DEF JAM 558902*/IDJMG (11 98/17 98)	VOL. 2... HARD KNOCK LIFE	1
94	55	52	10	**SOUNDTRACK** HOO-BANGIN' 50016*/PRIORITY (11 98/17 98)	THICKER THAN WATER	8
95	83	78	3	**TWISTA** LEGIT BALLIN' 50000 (11 98/16 98)	LEGIT BALLIN'	78
96	84	67	13	**PROJECT PAT** HYPNOTIZE MINDS 1743/LOUD (10 98/16 98)	GHETTY GREEN	9
97	91	80	69	**THE TEMPTATIONS ▲** MOTOWN 530937/UNIVERSAL (10 98/16 98)	PHOENIX RISING	8
98	NEW▶		1	**NATALIE COLE WITH THE LONDON SYMPHONY ORCHESTRA** ELEKTRA 62933/EEG (11 98/17 98)	THE MAGIC OF CHRISTMAS	98
99	92	81	15	**MAGIC** NO LIMIT 50110*/PRIORITY (11 98/17 98)	THUGGIN'	9
100	RE-ENTRY		61	**DEBORAH COX ▲** ARISTA 19022 (10 98/16 98) HS	ONE WISH	14

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

THE RHYTHM AND THE BLUES

(Continued from preceding page)

"Hoopla" on TVT, and **Chantay Savage's** "This Time" on RCA.

BEST ALBUM NEVER RELEASED: So So Def artist **Trina Broussard's** "Inside My Love" album. Slated for Aug. 10, the album was put on hold by Columbia.

LABEL MANIA: In the wake of consolidation, imprints and independent labels were the rage in 1999. Joining the fray: producer **Rodney Jerkins** (Darkchild via Sony Music), producer **Dallas Austin** (Freeworld via Capitol), **Queen Latifah** (Jersey Kidz via K-tel International), **Coolio** (Crowbar via Beyond Records), **J.T. Taylor** (Taylor-Made Records), **Will Smith** (Overbrook Music via Interscope), and **Rome** (JTJ Records via Ground Level Distribution).

SMITH

Also, each member of **Dru Hill** now helms a separate imprint via Def Jam. And Warner Bros. gave production/imprint deals to **LL Cool J, Somethin' For The People,** Flavor Unit manager/producer **Shakim Compere,** and producer **Manuel Seal Jr.**

Meanwhile, Interscope ended its deal with **Teddy Riley's** Little Man Records.

A SPORTING PROPOSITION: More sports stars began moonlighting as label executives, including the NBA's **John Salley** (Total Entertainment), **Chris Weber** (Humility Records), **Derrick Coleman** (44 Ways Entertainment), **Michael Jordan** (Hidden Beach via Sony Music/Epic), and boxer **Evander Holyfield** (Real Deal Records).

A HIGHER CALLING: Both Bad Boy rapper **Mase** and **Dru Hill's Woody** opted to devote their talents to doing God's work—although Woody will rejoin Dru Hill on the group's third album, due in November 2000.

KUDOS: To **Stevie Wonder,** who in December, at age 49, became the youngest person ever selected to receive a Kennedy Center Honor . . . and to labelmates the temptin' **Temptations,** who earned their first platinum award ever for "Phoenix Rising."

CODA: Among the bright lights dimmed in 1999 were **Roger Troutman, Gwen Guthrie, Joe Williams, Charles Brown, Milt Jackson,** and **Lesley Pitts** of No Screaming Media.

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1/GREATEST GAINER	
1	1	1	6	**HOT BOYZ** ● (C)(D)(T)(X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (5 weeks at No. 1)
2	2	2	9	**4, 5, 6** (C)(D) DREAMWORKS 459029/INTERSCOPE †	SOLE FEATURING JT MONEY & KANDI
3	3	3	4	**YOU CAN DO IT** (C)(D)(T) LENCH MOB/BEST SIDE 53562/PRIORITY †	ICE CUBE FEATURING MACK 10 & MS. TOI
4	4	4	15	**I WANT IT ALL** ● (C)(D)(T) G-FUNK 73721/RESTLESS †	WARREN G FEATURING MACK 10
5	NEW ▶		1	**G'D UP** (C)(D)(T) TVT 2041 †	SNOOP DOGG PRESENTS THA EASTSIDAZ
6	5	6	9	**LEFT/RIGHT** (C)(T)(X) TIGHT 2 DEF 4501*	DRAMA
7	6	5	5	**DOWN BOTTOM** (T)(X) RUFF RYDERS 497186*/INTERSCOPE †	DRAG-ON & JUVENILE
8	7	8	9	**STEP TO THIS** (C)(D)(T) NO LIMIT 38680/PRIORITY †	MASTER P FEATURING D.I.G.
9	9	7	8	**NASTRADAMUS** (T)(X) COLUMBIA 79299*/CRG †	NAS
10	8	9	15	**SIMON SAYS** (C)(D)(T) RAWKUS 53567/PRIORITY †	PHAROAHE MONCH
11	NEW ▶		1	**WHAT'S MY NAME** (T) RUFF RYDERS/DEF JAM 562540*/IDJMG	DMX
12	10	10	17	**JIGGA MY N****** (C)(D)(T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
13	11	19	3	**FLOSS, DON, ONE** (C)(D)(T) VACANT LOT 38679/PRIORITY	HOT ONES
14	12	11	6	**BALLAZ 4 LIFE** (M)(T)(X) HOSTILE TAKEOVER 0101* †	MAURICE MALON PRESENTS BULLETS AND GUNSMOKE
15	14	15	7	**IN THE GAME** (C)(D) HOLLYWOOD 164031 †	O
16	13	13	21	**U-WAY HOW** (C)(D)(T)(X) [illegible] O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
17	22	25	7	**LOSE YO MIND** (C)(D) BIG KID [illegible]/LIGHTYEAR	LIL' RACHETT
18	16	16	15	**PIMPIN' AIN'T NO ILLUSION** (C)(D)(T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
19	17	18	15	**LUV AT FIRST SIGHT** (C)(D)(T) HOO BANGIN' 53564/PRIORITY †	CHILLDRIN OF DA GHETTO FEAT. SOULTRE
20	26	43	3	**WE IN HERE** (T) DEF JAM 562541*/IDJMG	FUNKMASTER FLEX & BIG KAP FEAT. THE RUFF RYDERS
21	15	14	11	**SATISFY YOU** ● (C)(T) BAD BOY 79283/ARISTA †	PUFF DADDY FEATURING R. KELLY
22	19	12	13	**WHOLE LOT OF GANGSTAS DIE** (C)(D) SHANTY TOWN 1005/HOLLAND GROUP †	FLEXX G. FEAT. KURUPT AND ALKATRAZ
23	20	—	2	**STROKIN' 2000** (C)(D)(T) WINGSPAN 0005	GRANDMASTER SLICE
24	NEW ▶		1	**DO IT AGAIN (PUT YA HANDS UP)** (T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †	JAY-Z FEAT. BEANIE SIGEL & AMIL
25	18	17	5	**I'M JUST A BILL** (D)(T) 447 0721/HMC †	IKE JACKSON PRESENTS TOM PAPER
26	24	20	24	**JAMBOREE** ● (C)(D)(T)(X) ARISTA 13712 †	NAUGHTY BY NATURE FEATURING ZHANE
27	23	—	2	**BUMPIN' UGLIES** (C)(D)(T) WINGSPAN 0006	CHUCK SMOOTH
28	21	27	7	**DA ROCKWILDER** (T) DEF JAM 562440*/IDJMG †	METHOD MAN/REDMAN
29	28	28	24	**VIVRANT THING** (T) VIOLATOR/DEF JAM 562170*/IDJMG †	Q-TIP
30	32	23	9	**BLING BLING** (T) CASH MONEY 156482*/UNIVERSAL †	B.G. FEAT. BABY, TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE
31	29	21	9	**BACK THAT THANG UP** (T) CASH MONEY 156482*/UNIVERSAL †	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE
32	30	26	14	**EGO TRIPPING** (T)(X) [illegible]/DEH TYME	LT. STITCHIE FEATURING MAD LION
33	31	22	15	**TAKE A LICK** (C)(D)(T) VOLCANO 34281/JIVE †	AKINYELE
34	44	31	7	**STILL D.R.E.** (T) AFTERMATH 497192*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
35	NEW ▶		1	**CHRISTMAS RAPPIN'** (C)(D)(T) MERCURY 562559/IDJMG †	KURTIS BLOW
36	27	35	3	**BANG BANG BOOGIE** (D)(T) 447 7017/STRAIGHT JACKET	CHAMPTOWN INTRODUCING D'PHUZION
37	37	24	10	**MS. FAT BOOTY** (T) RAWKUS 203* †	MOS DEF
38	42	36	11	**P.E. 2000** (T)(X) BAD BOY 79276*/ARISTA †	PUFF DADDY FEATURING HURRICANE G
39	36	29	4	**THA BLOCK IS HOT** (T) CASH MONEY 156546*/UNIVERSAL †	LIL' WAYNE FEAT. JUVENILE & B.G.
40	45	42	23	**WILD WILD WEST** ● (C)(D) OVERBROOK/COLUMBIA 79157/CRG †	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
41	34	30	14	**BIZARRE** (C)(D)(T) WU-TANG 53574/PRIORITY	U-GOD
42	25	33	23	**IT'S YOUR THING** (C)(D)(T) NO LIMIT 53565/PRIORITY †	MERCEDES FEATURING MASTER P
43	43	32	3	**APOLLO KIDS** (T) RAZOR SHARP 79317*/EPIC †	GHOSTFACE KILLAH FEATURING RAEKWON
44	NEW ▶		1	**THICK** (T)(X) TOMMY BOY 2058*	D.I.T.C.
45	33	44	18	**BOUNCE TO THE OUNCE** (C)(D)(T) DUCK DOWN 53495/PRIORITY †	O.G.C.
46	41	38	4	**WE ON FIRE** (T) CASH MONEY 156545*/UNIVERSAL †	HOT BOYS
47	RE-ENTRY		67	**THROW YO HOOD UP** (C)(D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
48	NEW ▶		1	**BLAST** (T)(X) TOMMY BOY BLACK 2038*/TOMMY BOY	DEFARI
49	RE-ENTRY		27	**NO PIGEONS** ● (C)(D)(T)(X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	SPORTY THIEVZ FEATURING MR. WOODS
50	39	45	22	**B-BOY DOCUMENT 99** (C)(D)(T) [illegible]/PRIORITY †	THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ

○ Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single availabe. (X) CD maxi-single availabe. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability.

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Genre Proves It's Not A Passing Fad

1999 ★ IN ★ REVIEW

Words & Deeds

This week's column was prepared by Marci Kenon in Los Angeles and Kwaku in London.

PARTYING LIKE IT'S 1999: Rap/hip-hop came of age in 1999. Proving it's no longer the "fad" industry skeptics predicted 20 years ago, the genre continued to pave mainstream inroads on both the domestic and international fronts—propelled by the momentum of such 1998 fourth-quarter releases as DMX's "Flesh Of My Flesh Blood Of My Blood" on Ruff Ryders/Def Jam and **Jay-Z's** "Vol. 2 . . . Hard Knock Life" on Roc-A-Fella/Def Jam.

As we bounce our way into the new millennium, that scenario appears likely to repeat, with greatly anticipated year-end releases from **Q-Tip** ("Amplified"), **Dr. Dre** ("Dr. Dre—2001"), **Notorious B.I.G.** ("Born Again"), DMX (". . . And Then There Was X," on Dec. 21) and Jay-Z ("Vol. 3 . . . Life And Times Of S. Carter," on Dec. 28).

As it continues to grow and cross boundaries in terms of appeal and sales, hip-hop has become an undeniable force in black music. Of the 17 albums that debuted at No. 1 on the Top R&B/Hip-Hop Albums chart this year, 13 were hip-hop sets. The others included hip-hop-oriented titles from **TLC** ("Fanmail") and **Missy Elliott** ("Da Real World").

As further evidence of growing mainstream acceptance, rap/hip-hop albums also successfully vied for the top spot on The Billboard 200, and four debuted at No. 1: **Eve's** Ruff Ryders/Interscope set "Let There Be . . . Eve," the "Ruff Ryders: Ryde Or Die" compilation, "Made Man" by **Silkk the Shocker** on No Limit Records, and **Foxy Brown's** "Chyna Doll" on Violator/Def Jam.

Violator/Def Jam had another winner with the gold compilation "Violator The Album," which featured "Vivrant Thing," the single that launched **A Tribe Called Quest's** Q-Tip's solo effort and set the stage for the recent release of his debut solo album on Arista.

Cash Money/Universal became a major genre player with **Juvenile's** multi-platinum album "400 Degreez," which is still riding high on the Top R&B/Hip-Hop Albums chart after more than a year. Also contributing to the upstart label's successful year were releases by **the Hot Boys** ("Guerrilla Warfare") and **Lil' Wayne** ("Tha Block Is Hot").

Other 1999 noisemakers: Murder Inc./Def Jam artist **Ja Rule** with "Venni Vetti Vecci" and **JT Money**

(Continued on page 75)

DATU FAISON'S RHYTHM SECTION™

WRAP-UP: The year 1999 was full of comebacks, as **TLC** and **Whitney Houston** both made returns to the No. 1 position on Hot R&B/Hip-Hop Singles & Tracks after taking a couple of years off, **Deborah Cox's** reign continued, and **Maxwell** bounced back to "Life" bigger than ever.

In fact, I'd have to say Maxwell's moment was the biggest, as "Fortunate" (Rock Land/Interscope/Columbia) racked up eight weeks at No. 1, earning the singer not only his first-ever No. 1 single but the year's top single in the R&B category, thanks to **R. Kelly**, who wrote and produced the tune. It was largely that contribution that gave Kelly top songwriter honors in our year-end recap.

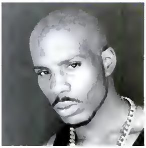
It was also the year that is best cited as the battle of the sexes, as "Scrubs," "Pigeons," and arguments over who's paying bills created much dialogue. "No Scrubs," TLC's ode to guys who can't pull their weight, finished fourth in the tally, followed by **Destiny's Child's** "Bills, Bills, Bills." The one record that held the guys' perspective, "No Pigeons" by **Sporty Thievz** (Roc-A-Blok/Def Jam/IDJMG), came in at No. 49 for the year.

On the rap side, Southern rap still reigned, but the baton shifted from No Limit's house to the Cash Money camp. **Juvenile**, the hottest rapper in the Cash Money clique, saw his album "400 Degreez" (Cash Money/Universal) peak at No. 9 on The Billboard 200 a full year after its release. Accumulated units moved during the album's chart life made it the year's best-selling title on the R&B/Hip-Hop Albums recap.

STILL B.I.G.: It's been more than two years since the passing of **the Notorious B.I.G.**, but with the 485,000 units his posthumous set "Born Again" (Bad Boy/Arista) scanned, good for the top of The Billboard 200, it's obvious that his fans remain loyal.

The album entered Top R&B/Hip-Hop Albums at No. 70 a week early due to street-date violations, but it vaults into the No. 1 spot as the Greatest Gainer for a complete week of sales at R&B core stores. The album's lead track, "Notorious B.I.G.," slips 34-30 on the singles list, and the first single, "Dead Wrong," hangs on at No. 80.

NEXT DANCE: Speaking of comebacks, **Guy's** "Dancin' " (MCA) makes a large 7-4 jump on Hot R&B/Hip-Hop Singles & Tracks as the Greatest Gainer/Sales. The title had a 35% increase at R&B core stores and moves 6-3 on the Hot R&B/Hip-Hop Singles Sales list. The last Guy single to chart was more than eight years ago, "Let's Stay Together" in November 1991.



Having recently won a Billboard Award as R&B album artist of the year, DMX gears up for 2000 with the Dec. 21 release of his latest album, ". . . And Then There Was X."

Rap pioneer Dr. Dre hit the ground running with his eagerly awaited No. 1 album "Dr. Dre—2001." Earlier in the year he filed suit against Priority Records and Death Row, alleging that the labels' "The Chronic 2000" infringed on a trademark held by Dre, whose 1992 album was titled "The Chronic."

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS™

DECEMBER 25, 1999

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	18	U KNOW WHAT'S UP ● 7 weeks at No. 1 EDDIE F, D LIGHTY (E FERRELL,D LIGHTY,J LIGHTY,B MUHAMMAD,A HAMILTON,D DAMON,V MCKENZIE)	DONELL JONES (C) (D) UNTOUCHABLES/LAFACE 24420/ARISTA †	1
2	3	3	11	HOT BOYZ ● TIMBALAND (M ELLIOTT,T MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	2
3	2	2	16	24/7 ★ A.RAY (A.RAY,SCOTT,SMITH)	KEVON EDMONDS (C) (D) (T) (X) RCA 65924 †	2
				GREATEST GAINER/SALES		
4	7	29	9	DANCIN' ★ D LIGHTY,EDDIE F,T RILEY (D LIGHTY,E FERRELL,G LIGHTY,D DAMON,B MUHAMMAD,T RILEY)	GUY (C) (D) (T) MCA 155657 †	9
5	4	5	12	HE CAN'T LOVE U ★ B MICHAEL-COX (B CASEY,B CASEY,B COX)	JAGGED EDGE (C) (D) SO SO DEF 79146/COLUMBIA †	4
6	8	8	13	GET IT ON TONITE ★ S MOORE,B PALMER (M JORDAN,B PALMER,S MOORE,D BENBOW,A WILSON,J EVERS,J KORDULETSCH)	MONTELL JORDAN (T) DEF SOUL 562280*/IDJMG †	6
7	5	4	23	GET GONE ● BRYAN MICHAEL,K HICKS (J AUSTIN,B COX,K HICKS)	IDEAL (C) (D) NOONTIME 38666/VIRGIN †	2
8	6	7	18	IF YOU LOVE ME ★ MINT CONDITION (K LEWIS)	MINT CONDITION (C) (D) (X) ELEKTRA 64027/EEG †	5
9	9	6	16	15 MINUTES ★ C ELLIOT,D HUNTER (N TURMAN,M NELSON,TAB,S SALTER)	MARC NELSON (C) (D) COLUMBIA 79220 †	4
10	10	9	19	BACK AT ONE ★ B MCKNIGHT (B MCKNIGHT)	BRIAN MCKNIGHT (T) (V) MOTOWN 156501* †	7
11	15	17	12	DEEP INSIDE K DEANE (M J BLIGE,T GETER,K DEANE,E JOHN,B TAUPIN)	MARY J. BLIGE MCA ALBUM CUT †	11
12	11	12	13	4, 5, 6 ★ C STEWART (C A STEWART,K BURRUSS,T JOHNSTON,J THOMPKINS)	SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029 †	9
13	14	14	11	YOU CAN DO IT ★ ONE EYE (D SAUNDERS,O JACKSON,D ROLISON)	ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	13
14	19	16	7	CAUGHT OUT THERE ★ THE NEPTUNES (P WILLIAMS,C HUGO)	KELIS (C) (D) (T) VIRGIN 38677 †	14
15	16	13	23	MY LOVE IS YOUR LOVE ▲ W JEAN,J DUPLESSIS (W JEAN,J DUPLESSIS)	WHITNEY HOUSTON (C) (D) (T) (X) ARISTA 13730 †	2
16	17	21	7	GOT TO GET IT ★ SISQO,A WEST (M ANDREWS,A WEST,M COLLINS,J TRAVIS)	SISQO FEATURING MAKE IT HOT (T) DRAGON/DEF SOUL 562455*/IDJMG †	16
17	13	11	30	SPEND MY LIFE WITH YOU ★ E BENET,D POSEY,G NASH,JR. (E BENET,G NASH,JR.,D POSEY)	ERIC BENET FEATURING TAMIA (C) (D) (V) WARNER BROS. 16958 †	1
18	12	10	27	WE CAN'T BE FRIENDS ● A CRAWFORD,PROFESSOR FUNK (A CRAWFORD,J RUSSELL)	DEBORAH COX WITH R.L. (C) (D) ARISTA 13724 †	1
19	23	28	8	NONE OF UR FRIENDS BUSINESS TIMBALAND (E LUMPKIN,T MOSLEY)	GINUWINE 550 MUSIC ALBUM CUT/EPIC †	19
20	22	19	17	GOT YOUR MONEY THE NEPTUNES (P WILLIAMS,C HUGO,R JONES)	OL' DIRTY BASTARD FEATURING KELIS ELEKTRA ALBUM CUT/EEG †	19
21	18	23	8	LEFT & RIGHT ★ D'ANGELO (D'ANGELO,R NOBLE,C SMITH,K FAREED)	D'ANGELO FEATURING METHOD MAN AND REDMAN (C) (D) (T) VIRGIN 38678 †	18
22	26	30	15	NO MORE RAIN (IN THIS CLOUD) S STONE (A STONE,B WILLIAMS,G CHAMBERS,J WEATHERLY)	ANGIE STONE ARISTA ALBUM CUT †	22
23	20	22	16	GIVE YOU WHAT YOU WANT (FA SURE) ★ SOULSHOCK,KARLIN (C SCHACK,K KARLIN,R PATTERSON,C DEBARGE)	CHICO DEBARGE (C) (D) (T) MOTOWN 156443 †	11
24	21	18	31	BACK THAT THANG UP ★ M FRESH (JUVENILE,M FRESH,LIL' WAYNE)	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	5
25	29	27	10	THA BLOCK IS HOT ★ M FRESH (LIL' WAYNE,JUVENILE,B G,M FRESH)	LIL' WAYNE FEATURING JUVENILE & B.G. (T) CASH MONEY 156546*/UNIVERSAL †	25
26	31	35	8	ONE NIGHT STAND ★ J-SHIN,L SCOTT (J SHIN,L SCOTT)	J-SHIN FEATURING LATOCHA SCOTT (C) (D) (T) SLIP-N-SLIDE 84489/ATLANTIC †	26
27	27	24	20	BLING BLING ★ M FRESH (B G,LIL' WAYNE,JUVENILE,BABY,M FRESH)	B.G. FEAT. BABY, TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE (T) CASH MONEY 156483*/UNIVERSAL †	13
28	28	26	10	THE GREATEST ROMANCE EVER SOLD ★ PRINCE (♀)	♀ (C) (D) (T) (X) NPG 13749/ARISTA †	23
29	33	33	8	NASTRADAMUS ★ L.E.S. (N JONES,L LEWIS,J BROWN)	NAS (T) (X) COLUMBIA 79299* †	27
30	37	49	4	THANK GOD I FOUND YOU J JAM,T LEWIS (M CAREY,J HARRIS III,T LEWIS)	MARIAH CAREY FEATURING JOE & 98 DEGREES COLUMBIA ALBUM CUT †	30
31	24	20	28	VIVRANT THING ★ Q-TIP (K FAREED)	Q-TIP (T) VIOLATOR/DEF JAM 562170*/IDJMG †	7
				GREATEST GAINER/AIRPLAY		
32	49	64	4	SAY MY NAME R JERKINS (R JERKINS,F JERKINS III,L DANIELS,B KNOWLES,L LUCKETT,K ROWLAND,L ROBERSON)	DESTINY'S CHILD COLUMBIA ALBUM CUT	32
33	38	41	13	BRING IT ALL TO ME L LAWRENCE,C ROONEY (B LAWRENCE,C ROONEY,V RUBY,L LEWIS,A SPENCER,W SHELBY,L VAN HORSSEN,N SYLVERS)	BLAQUE TRACK MASTERS ALBUM CUT/COLUMBIA †	33
34	30	40	4	NOTORIOUS B.I.G. D VANDERPOOL,S COMBS (C WALLACE,D VANDERPOOL,J TAYLOR,N BATES,S LEBON)	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & LIL' KIM BAD BOY ALBUM CUT/ARISTA	30
35	34	31	15	STAY THE NIGHT ★ PLATINUM STATUS,T ISAAC,C STOKES (T ISAAC,PLATINUM STATUS,J JONES)	IMX (C) (D) (T) (V) MCA 155630 †	20
36	25	15	17	SATISFY YOU ● S COMBS,J WALKER (S COMBS,J WALKER,R GREENE,K PRICE,R KELLY,D FOSTER,J KING,T MCELROY)	PUFF DADDY FEATURING R. KELLY (C) (D) BAD BOY 79283/ARISTA †	1
37	36	39	8	THE BEST MAN I CAN BE J JAM,T LEWIS,J WRIGHT (J HARRIS III,T LEWIS,J WRIGHT)	GINUWINE, R.L., TYRESE, CASE COLUMBIA SOUNDTRACK CUT †	36
38	35	36	38	BEAUTY G ROCHE,NOKIO THE N-TITY (T RUFFIN,G ROCHE,P WEATHERSPOON)	DRU HILL DEF SOUL ALBUM CUT/IDJMG	24
39	32	25	18	GOTTA MAN ★ SWIZZ BEATZ (E JEFFERS,K DEAN,M TIFRERE)	EVE (T) RUFF RYDERS 497085*/INTERSCOPE †	10
40	41	38	26	LOVE YOU LIKE I DID D JONES (D JONES,M KEITH,Q PARKER,M SCANDRICK,MAXWELL)	112 BAD BOY ALBUM CUT/ARISTA †	29
41	58	79	3	WHAT'S MY NAME ☆ I GOTT SELF (E SIMMONS,I LORENZO,E HINSON)	DMX (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	41
42	51	57	5	BREATHE AND STOP J DEE,Q TIP,K FAREED (G REDD,SR.,G REDD,R HANDY,C HORNE,R BELL,R BELL,R MICKENS)	Q-TIP ARISTA 2001 ALBUM CUT/ARISTA †	42
43	62	62	15	I WANNA KNOW JOE,T ALLEN (J THOMAS,J SKINNER,M WILLIAMS)	JOE JIVE SOUNDTRACK CUT	43
44	44	50	10	STILL IN MY HEART SOULSHOCK,KARLIN (C SCHACK,K KARLIN,A MARTIN,I MATIAS)	TRACIE SPENCER (V) CAPITOL ALBUM CUT †	44
45	47	43	22	DOWN BOTTOM ★ SWIZZ BEATZ (M SMALLS,T GREY,K DEAN)	DRAG-ON & JUVENILE (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	43
				HOT SHOT DEBUT		
46	NEW ▶		1	G'D UP ☆ BATTLECAT (C BROADUS,T DAVIS,K SPILLMAN,D MEANS,K GILLIAM)	SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) TVT 2041 †	46
47	40	37	17	I WANT IT ALL ● WARREN G (W GRIFFIN,D ROLISON,E JORDAN,R DEBARGE,E DEBARGE)	WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	47
48	39	37	42	FORTUNATE ● R KELLY (R KELLY)	MAXWELL (C) (D) ROCK LAND/INTERSCOPE 79135/COLUMBIA †	3
49	48	47	14	STILL D.R.E. ★ DR DRE,MEL MAN (A YOUNG,S CARTER,M BRADFORD,S STORCH)	DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497192*/INTERSCOPE †	32
50	43	45	37	QUIET STORM ★ HAVOC (A JOHNSON,K MUCHITA,M GLOVER,S ROBINSON)	MOBB DEEP (T) LOUD 65718*/COLUMBIA †	35
51	54	—	2	I LIKE IT ★ D.AUSTIN (D AUSTIN,G WHITE)	SAMMIE (C) (D) (T) FREEWORLD 58776/CAPITOL †	51
52	60	63	3	U UNDERSTAND M FRESH (B THOMAS,T GREY)	JUVENILE CASH MONEY ALBUM CUT/UNIVERSAL	52
53	63	94	3	TURN YOUR LIGHTS DOWN LOW THE MARLEY BOYZ (B MARLEY,M RIPERTON,R J RUDOLPH)	LAURYN HILL & BOB MARLEY COLUMBIA/ISLAND/IDJMG ALBUM & SOUNDTRACK CUT †	53
54	69	77	3	DO IT AGAIN (PUT YA HANDS UP) ★ ROCKWILDER (S CARTER,D STINSON,D GRANT,K JOSHUA,A WHITEHEAD)	JAY-Z FEAT. BEANIE SIGEL & AMIL (T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †	96
55	52	52	7	DA ROCKWILDER ★ ROCKWILDER (C SMITH,R NOBLE,D STINSON)	METHOD MAN/REDMAN (T) DEF JAM 562140*/IDJMG †	52
56	42	34	17	HEARTBREAKER ● M CAREY,CLUE (M CAREY,S CARTER,S ELLISTON,L CHASE,N M WALDEN,J COHEN)	MARIAH CAREY FEATURING JAY-Z (C) (D) (T) (V) (X) COLUMBIA 79260 †	1
57	61	61	7	LEFT/RIGHT ★ S.RED (T COOK)	DRAMA (C) (T) (X) TIGHT 2 DEF 4501*	57
58	65	65	7	CAN'T STAY G PEOPLES,D HOLLISTER (E PEOPLES,D HOLLISTER)	DAVE HOLLISTER DEF SQUAD ALBUM CUT/DREAMWORKS †	58
59	71	78	3	LOVE IS BLIND SWIZZ BEATZ (E JEFFERS,A FIELDS,K DEAN)	EVE FEATURING FAITH EVANS RUFF RYDERS ALBUM CUT/INTERSCOPE †	59
60	59	53	10	N 2 GETHER NOW DJ PREMIER,T DATE (C SMITH,F DURST,C MARTIN)	LIMP BIZKIT FEATURING METHOD MAN FLIP ALBUM CUT/INTERSCOPE †	53
61	46	42	19	BUG A BOO SHE'KSPERE (K BRIGGS,K BURRUSS,B KNOWLES,L LUCKETT,L ROBERSON,K ROWLAND)	DESTINY'S CHILD COLUMBIA ALBUM CUT †	15
62	56	55	20	UNPRETTY ● D.AUSTIN (D AUSTIN,T WATKINS)	TLC (C) (D) (T) LAFACE 24424/ARISTA †	4
63	66	58	14	U DON'T KNOW ME (LIKE U USED TO) ★ R JERKINS,BRANDY (R JERKINS,BRANDY,S BRYANT,J PHILLIPS,P DAVIS)	BRANDY (T) (X) ATLANTIC 84508* †	25
64	79	—	2	FORGOT ABOUT DRE DR DRE,MEL MAN (A YOUNG,M BRADFORD,M MATHERS)	DR. DRE FEATURING EMINEM AFTERMATH ALBUM CUT/INTERSCOPE	64
65	70	71	6	STRAYED AWAY ★ NATE-LOVE,BIG MIKE (N CLEMONS,M CLEMONS,A.HICKS)	TERRY DEXTER (C) (D) UNIVERSITY 16907/WARNER BROS. †	65
66	64	59	9	LET'S NOT PLAY THE GAME MUSZE (MUSZE,H DAVID)	MAXWELL COLUMBIA SOUNDTRACK CUT †	55
67	67	60	9	STEP TO THIS ★ R.LUMPKINS (MASTER P)	MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	40
68	57	56	13	THINK OF YOU N MORRIS,K PAUL,M THORNTON (N MORRIS,M THORNTON,K PAUL)	CASE DEF SOUL ALBUM CUT/IDJMG †	50
69	63	51	15	SIMON SAYS ★ T JAMERSON (T JAMERSON)	PHAROAHE MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	29
70	75	70	10	MS. FAT BOOTY ★ KOOL G (D SMITH,KOOL G)	MOS DEF (T) RAWKUS 203*/PRIORITY †	54
71	68	67	18	WE ON FIRE ★ M FRESH (JUVENILE,B G.,TURK,LIL' WAYNE,M FRESH,BABY)	HOT BOYS (T) CASH MONEY 156545*/UNIVERSAL †	49
72	80	72	5	GET UP ★ A LARRIEUX,L LARRIEUX (A LARRIEUX,L LARRIEUX)	AMEL LARRIEUX (C) (D) (T) 550 MUSIC 79280/EPIC †	72
73	77	—	2	LET'S MAKE LOVE DELITE (D ALLAMBY,L BROWDER,A ROBERSON)	SILK ELEKTRA ALBUM CUT/EEG	73
74	NEW ▶		1	BEST FRIEND S COMBS,M WINANS (S COMBS,M WINANS,C CROSS)	PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BAD BOY ALBUM CUT/ARISTA †	74
75	73	69	6	TRIFLIN' B.A.MORGAN,BINK DOG (HARRELL,A POWELL,POWELL,B.A MORGAN,SLATES,E.JEFFERS)	COKO FEATURING EVE RCA ALBUM CUT †	69
76	NEW ▶		1	I LEARNED FROM THE BEST D FOSTER (D WARREN)	WHITNEY HOUSTON ARISTA ALBUM CUT †	76
77	78	—	2	CREEP INN B MICHAEL-COX (J AUSTIN,B CASEY,B CASEY,B COX,M JACKSON)	IDEAL NOONTIME ALBUM CUT/VIRGIN †	77
78	81	80	14	YOUR CHILD G ISAAC (G.ISAAC)	MARY J. BLIGE MCA ALBUM CUT	66
79	72	66	8	WILL 2K ★ POKE & TONE (W SMITH,L BENNETT,K HAILEY,THE CLASH,B ROBINSON,D HENSON)	WILL SMITH FEATURING K-CI (T) (V) COLUMBIA 79287* †	66
80	74	68	9	DEAD WRONG C.THOMPSON (C WALLACE,O HARVEY)	THE NOTORIOUS B.I.G. FEATURING EMINEM BAD BOY ALBUM CUT/ARISTA †	39
81	76	76	5	HOW MANY WANNA REBEL,I GOTTI (J ATKINS,I LORENZO,R WILSON)	JA RULE YAB YUM/ELEKTRA SOUNDTRACK CUT/EEG †	76
82	NEW ▶		1	GET RICH TO THIS ORGANIZED NOIZE (P BROWN,R MURRAY,R WADE,T BURTON,R BARNETT,C GIPP,W KNIGHTON,J WILLIAMS)	GOODIE MOB FEATURING BIG BOI + BACKBONE LAFACE ALBUM CUT/ARISTA †	82
83	NEW ▶		1	GIRLS ALL PAUSE BINK DOG (R BROWN,R HARRELL,N HALE,D WILLIAMS)	KURUPT FEATURING NATE DOGG AND ROSCOE ANTRA ALBUM CUT/ARTEMIS †	83
84	87	83	14	NOTHIN' TO SOMETHIN' DELITE,K DICKERSON (D ALLAMBY,K.DICKERSON,G LEVERT)	GERALD LEVERT EASTWEST ALBUM CUT/EEG †	55
85	83	84	11	HEADS HIGH D BROWNIE,D JUVENILE (C SMITH,H BROWNE)	MR. VEGAS GREENSLEEVES ALBUM CUT †	69
86	88	—	2	WE IN HERE ★ FUNKMASTER FLEX,BIG KAP (A TAYLOR,E SIMMONS,E JEFFERS,D STYLES,S JACOBS,J PHILLIPS,M SMALLS,K DEAN)	FUNKMASTER FLEX & BIG KAP FEAT. THE RUFF RYDERS (T) DEF JAM 562541*/IDJMG	86
87	97	95	8	SOMETHING I CANNOT HAVE ★ QUINCY JONES,R BENNETT (A ARMATO,R BENNETT)	QUINCY JONES FEATURING CATERO (X) QWEST 44735*/WARNER BROS. †	87
88	91	92	16	I DON'T CARE ★ D JER'CORE,R STARR (D JER'CORE,R WILLIAMS)	NO QUESTION (C) (D) ASSORTED 89034/PHILADELPHIA INTERNATIONAL †	70
89	82	—	2	LET'S TALK ABOUT SWIZZ BEATZ (E JEFFERS,M SMALLS,D DEAN,K DEAN)	EVE FEATURING DRAG-ON RUFF RYDERS ALBUM CUT/INTERSCOPE	82
90	85	74	10	GET NONE ★ J DUPRI (J DUPRI,T SAVAGE,B COX,AMIL)	TAMAR FEATURING J.D. & AMIL (C) (D) DREAMWORKS 459035 †	59
91	84	73	13	TREAT YOU LIKE A QUEEN L PIERCE,R PATTERSON (R PATTERSON,L.PIERCE)	RAHSAAN PATTERSON MCA ALBUM CUT	61
92	95	89	12	EASY TO LOVE M STOKES,B GORDY (S ROBINSON)	SMOKEY ROBINSON MOTOWN ALBUM CUT	67
93	92	85	13	IT'S MINE ★ HAVOC,PRODIGY (K MUCHITA,A JOHNSON,N JONES)	MOBB DEEP FEATURING NAS (T) LOUD 79265*/COLUMBIA †	71
94	86	75	13	DAMN (SHOULD'VE TREATED U RIGHT) ★ R JERKINS,L DANIELS (R JERKINS,L.DANIELS,L.TITI,F.JERKINS III,J ATKINS,J RULE)	SO PLUSH FEATURING JA RULE (C) (D) DARKCHILD 79283/EPIC †	41
95	89	82	7	LATELY I S COMBS,J DUB,D FOSTER,S JORDAN (D WARREN)	FAITH EVANS BAD BOY ALBUM CUT/ARISTA	78
96	94	90	6	GIRLS NIGHT OUT ★ B HARRIS,M L MCCLAIN,M LOMAX (J PRIOLO,A.CANTRELL,S JACKSON)	THE UWF ALL-STARS FEATURING THE SOS BAND (D) MAJOR LABEL/PYRAMID 74471/RHINO	81
97	98	69	3	RAP LIFE ★ YOUNG LORD (R SMITH,C WOODS,R FRIERSON)	TASH FEATURING RAEKWON (T) LOUD 79266*/COLUMBIA †	96
98	98	94	18	WHO DO YOU BELIEVE IN JOHNNY "J" (T.SHAKUR,Y.FULA)	2PAC FEATURING YAKI KADAFI DEATH ROW ALBUM CUT/PRIORITY	53
99	98	96	3	BALLAZ 4 LIFE ★ M KINCHEN (C AVERY,D PANDY,J MASSAMBA)	MAURICE MALON PRESENTS BULLETS AND GUNSMOKE (M) (T) (X) HOSTILE TAKEOVER 0101*	96
100	100	98	47	BALLERS DJ PAUL,JUICY J (P HOUSTON,J HOUSTON,P BEAUREGARD)	PROJECT PAT FEAT. JUVENILE, THE BIG TYMERS, HOT BOYZ, & THREE 6 MAFIA HYPNOTIZE MINDS ALBUM CUT/LOUD †	75

◯ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated ☆ Retail Launch. Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability.

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Hot R&B/Hip-Hop Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	NO. 1 — U KNOW WHAT'S UP — DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA) 1 wks at No. 1
2	2	12	GET IT ON TONITE — MONTELL JORDAN (DEF SOUL/IDJMG)
3	3	19	BACK AT ONE — BRIAN MCKNIGHT (MOTOWN)
4	6	12	DEEP INSIDE — MARY J. BLIGE (MCA)
5	5	23	GET GONE — IDEAL (NOONTIME/VIRGIN)
6	4	16	24/7 — KEVON EDMONDS (RCA)
7	7	7	GOT TO GET IT — SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
8	13	11	HOT BOYZ — MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
9	11	8	NONE OF UR FRIENDS BUSINESS — GINUWINE (550 MUSIC/EPIC)
10	9	17	GOT YOUR MONEY — OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
11	16	15	NO MORE RAIN (IN THIS CLOUD) — ANGIE STONE (ARISTA)
12	14	18	IF YOU LOVE ME — MINT CONDITION (ELEKTRA/EEG)
13	8	31	BACK THAT THANG UP — JUVENILE (CASH MONEY/UNIVERSAL)
14	20	10	THA BLOCK IS HOT — LIL WAYNE FEAT. JUVENILE & B.G. (CASH MONEY/UNIVERSAL)
15	10	27	WE CAN'T BE FRIENDS — DEBORAH COX WITH R.L. (ARISTA)
16	17	20	BLING BLING — B.G. (CASH MONEY/UNIVERSAL)
17	27	4	THANK GOD I FOUND YOU — MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
18	15	30	SPEND MY LIFE WITH YOU — ERIC BENET FEAT. TAMIA (WARNER BROS.)
19	40	4	SAY MY NAME — DESTINY'S CHILD (COLUMBIA)
20	18	4	NOTORIOUS B.I.G. — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	25	12	HE CAN'T LOVE U — JAGGED EDGE (SO SO DEF/COLUMBIA)
22	12	28	VIVRANT THING — Q-TIP (VIOLATOR/DEF JAM/IDJMG)
23	28	13	BRING IT ALL TO ME — BLAQUE (TRACK MASTERS/COLUMBIA)
24	23	9	DANCIN' — GUY (MCA)
25	24	38	BEAUTY — DRU HILL (DEF SOUL/IDJMG)
26	26	8	THE BEST MAN I CAN BE — GINUWINE, R.L., TYRESE, CASE (COLUMBIA)
27	32	8	NASTRADAMUS — NAS (COLUMBIA)
28	19	17	SATISFY YOU — PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
29	22	16	15 MINUTES — MARC NELSON (COLUMBIA)
30	21	18	GOTTA MAN — EVE (RUFF RYDERS/INTERSCOPE)
31	29	26	LOVE YOU LIKE I DID — 112 (BAD BOY/ARISTA)
32	52	15	I WANNA KNOW — JOE (JIVE)
33	44	5	BREATHE AND STOP — Q-TIP (ARISTA 2001/ARISTA)
34	30	14	GIVE YOU WHAT YOU WANT (FA SURE) — CHICO DEBARGE (MOTOWN)
35	37	10	STILL IN MY HEART — TRACIE SPENCER (CAPITOL)
36	33	23	QUIET STORM — MOBB DEEP (LOUD/COLUMBIA)
37	31	42	FORTUNATE — MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
38	38	8	CAUGHT OUT THERE — KELIS (VIRGIN)
39	34	23	MY LOVE IS YOUR LOVE — WHITNEY HOUSTON (ARISTA)
40	51	3	WHAT'S MY NAME — DMX (RUFF RYDERS/DEF JAM/IDJMG)
41	36	14	STILL D.R.E. — DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)
42	43	11	YOU CAN DO IT — ICE CUBE FEAT. MACK 10 & MS. TOI (LENCH MOB/BEST SIDE/PRIORITY)
43	53	4	U UNDERSTAND — JUVENILE (CASH MONEY/UNIVERSAL)
44	39	9	THE GREATEST ROMANCE EVER SOLD — ♀ (NPG/ARISTA)
45	47	8	TURN YOUR LIGHTS DOWN LOW — LAURYN HILL & BOB MARLEY (COLUMBIA/ISLAND/IDJMG)
46	58	3	DO IT AGAIN (PUT YA HANDS UP) — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
47	48	7	DA ROCKWILDER — METHOD MAN/REDMAN (DEF JAM/IDJMG)
48	45	8	LEFT & RIGHT — D'ANGELO FEAT. METHOD MAN AND REDMAN (VIRGIN)
49	59	3	LOVE IS BLIND — EVE FEAT. FAITH EVANS (RUFF RYDERS/INTERSCOPE)
50	46	13	4, 5, 6 — SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
51	50	10	N 2 GETHER NOW — LIMP BIZKIT FEAT. METHOD MAN (FLIP/INTERSCOPE)
52	35	19	BUG A BOO — DESTINY'S CHILD (COLUMBIA)
53	62	7	CAN'T STAY — DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
54	69	2	FORGOT ABOUT DRE — DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
55	63	5	ONE NIGHT STAND — J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
56	60	14	DOWN BOTTOM — DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
57	49	13	THINK OF YOU — CASE (DEF SOUL/IDJMG)
58	56	9	LET'S NOT PLAY THE GAME — MAXWELL (COLUMBIA)
59	—	1	G'D UP — SNOOP DOGG PRESENTS THA EASTSIDAZ (TVT)
60	65	5	STRAYED AWAY — TERRY DEXTER (UNIVERSITY/WARNER BROS.)
61	57	20	UNPRETTY — TLC (LAFACE/ARISTA)
62	54	17	I WANT IT ALL — WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
63	61	18	WE ON FIRE — HOT BOYS (CASH MONEY/UNIVERSAL)
64	74	7	MS. FAT BOOTY — MOS DEF (RAWKUS/PRIORITY)
65	70	2	LET'S MAKE LOVE — SILK (ELEKTRA/EEG)
66	—	1	BEST FRIEND — PUFF DADDY (BAD BOY/ARISTA)
67	55	17	HEARTBREAKER — MARIAH CAREY FEAT. JAY-Z (COLUMBIA)
68	—	1	I LEARNED FROM THE BEST — WHITNEY HOUSTON (ARISTA)
69	66	6	TRIFLIN' — COKO FEATURING EVE (RCA)
70	72	14	YOUR CHILD — MARY J. BLIGE (MCA)
71	71	2	CREEP INN — IDEAL (NOONTIME/VIRGIN)
72	64	9	DEAD WRONG — THE NOTORIOUS B.I.G. FEAT. EMINEM (BAD BOY/ARISTA)
73	67	14	U DON'T KNOW ME (LIKE U USED TO) — BRANDY (ATLANTIC)
74	—	1	GET RICH TO THIS — GOODIE MOB (LAFACE/ARISTA)
75	—	1	GIRLS ALL PAUSE — KURUPT FEAT. NATE DOGG AND ROSCOE (ANTRA/ARTEMIS)

◯ Records with the greatest airplay gains. © 1999 Billboard/BPI Communications.

HOT R&B/HIP-HOP RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	NEVER GONNA LET YOU GO — FAITH EVANS (BAD BOY/ARISTA)
2	2	5	HAPPILY EVER AFTER — CASE (DEF SOUL/IDJMG)
3	—	1	B-PLEASE — SNOOP DOGG FEAT. XZIBIT & NATE DOGG (NO LIMIT/PRIORITY)
4	4	8	WHERE MY GIRLS AT? — 702 (MOTOWN)
5	3	5	ALL N MY GRILL — MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
6	6	13	NO SCRUBS — TLC (LAFACE/ARISTA)
7	7	4	ALL THAT I CAN SAY — MARY J. BLIGE (MCA)
8	8	6	WHAT YA WANT — EVE & NOKIO (RUFF RYDERS/INTERSCOPE)
9	1	3	SO ANXIOUS — GINUWINE (550 MUSIC/EPIC)
10	9	8	BILLS, BILLS, BILLS — DESTINY'S CHILD (COLUMBIA)
11	5	4	MEETING IN MY BEDROOM — SILK (ELEKTRA/EEG)
12	10	38	TOO CLOSE — NEXT (ARISTA)
13	11	21	EX-FACTOR — LAURYN HILL (RUFFHOUSE/COLUMBIA)
14	13	11	ANYWHERE — 112 FEATURING LIL'Z (BAD BOY/ARISTA)
15	23	35	HOME ALONE — R. KELLY FEATURING KEITH MURRAY (JIVE)
16	18	7	IT'S GONNA RAIN — KELLY PRICE (DEF SOUL/ROCK LAND/INTERSCOPE)
17	16	20	YOU — JESSE POWELL (SILAS/MCA)
18	17	34	CAN I GET A... — JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAM/IDJMG)
19	14	36	DOO WOP (THAT THING) — LAURYN HILL (RUFFHOUSE/COLUMBIA)
20	—	1	IF I COULD TURN BACK THE HANDS OF TIME — R. KELLY (JIVE)
21	20	11	LATELY — TYRESE (RCA)
22	—	1	YOU DON'T KNOW — 702 (MOTOWN)
23	12	30	LOVE LIKE THIS — FAITH EVANS (BAD BOY/ARISTA)
24	22	2	GIRLS' BEST FRIEND — JAY-Z (EPIC)
25	19	13	DID YOU EVER THINK — R. KELLY (JIVE)

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

9 **15 MINUTES** (Pink Jeans, SESAC/Zomba, ASCAP/Hitco South, ASCAP/A Salt On The Charts, ASCAP/Tabulous, ASCAP/Universal, SESAC/Songs Of Universal, SESAC/MITI, SESAC) WBM
3 **24/7** (C-Town, BMI)
12 **4, 5, 6** (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Honey From Missouri, ASCAP/Money Man, BMI/EMI April, ASCAP) HL
10 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
24 **BACK THAT THANG UP** (Money Mack, BMI)
89 **BALLAZ 4 LIFE** (I.N.S., ASCAP/Hostile, BMI/Big On Blue, BMI) WBM
100 **BALLERS** (Tefnoise, BMI)
38 **BEAUTY** (North Avenue, ASCAP/Manuiti L.A., ASCAP/Philip Weatherspoon, ASCAP)
74 **BEST FRIEND** (EMI April, ASCAP/Yellow Man, BMI/Butter Jim, BMI/BMG, ASCAP) HL
37 **THE BEST MAN I CAN BE** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Miranda, ASCAP) HL
27 **BLING BLING** (Money Mack, BMI)
42 **BREATHE AND STOP** (U Betta Like My Muzic, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Stephanye, BMI) WBM
33 **BRING IT ALL TO ME** (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Con Tiffam, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
81 **BUG A BOO** (Shek'em Down, BMI/Hitco, BMI/Windswept Pacific, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP) HL/WBM
58 **CAN'T STAY** (Cherry River, BMI/Songs Of DreamWorks, BMI/Gee Jaz, BMI/MaMa Bev's, BMI/Oh! God, ASCAP/Universal-PolyGram International, ASCAP)
14 **CAUGHT OUT THERE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
77 **CREEP INN** (Noontime, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Myac, BMI/Warner-Tamerlane, BMI) HL/WBM
94 **DAMN (SHOULD'VE TREATED U RIGHT)** (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/Slavery, BMI) HL
4 **DANCIN'** (DoWhatIGotta, ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles, ASCAP/Belewa, ASCAP/Universal-PolyGram International, ASCAP/Zomba, ASCAP/Smokin' Sounds, ASCAP) WBM
55 **DA ROCKWILDER** (Wu-Tang, BMI/Careers-BMG, BMI/Dayna's Day, BMI/Funky Noble, ASCAP/Famous, ASCAP) HL
80 **DEAD WRONG** (Big Poppa, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
11 **DEEP INSIDE** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram International, BMI/GYZ, ASCAP) HL/WBM
54 **DO IT AGAIN (PUT YA HANDS UP)** (Not Listed)
45 **DOWN BOTTOM** (Feels, ASCAP/Dead Game, ASCAP/Money Mack, BMI/Swizz Beatz, ASCAP)
82 **EASY TO LOVE** (Gosmoke, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL
64 **FORGOT ABOUT DRE** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
48 **FORTUNATE** (Zomba, BMI/R.Kelly, BMI) WBM
46 **G'D UP** (Dimetime, ASCAP)
7 **GET GONE** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM
8 **GET IT ON TONITE** (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/FLX, ASCAP/Tobalu, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP) HL/WBM
90 **GET NONE** (So So Def, ASCAP/EMI April, ASCAP/Babyboy, SESAC/Noontime, SESAC/All Money Is Legal, ASCAP) HL
82 **GET RICH TO THIS** (Organized Noize, BMI/Goodie Mob, BMI/Chrysalis, BMI/Stic Flo, BMI/Gnat Booty, ASCAP)
72 **GET UP** (Sony/ATV Songs, BMI/Jizop, BMI/EMI April, ASCAP/Eliza's Voice, ASCAP) HL
83 **GIRLS ALL PAUSE** (Antraphil, BMI/Sharon Hill, BMI/Bink Dog, SESAC)
86 **GIRLS NIGHT OUT** (Zomba, BMI/Alley Gadfly, BMI/Songs Of DreamWorks, BMI/Cherry River, BMI)
23 **GIVE YOU WHAT YOU WANT (FA SURE)** (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Ecstasoul, ASCAP/Chrysalis, ASCAP/Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Monetam, BMI) HL/WBM
39 **GOTTA MAN** (Blondie Rockwell, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Warner-Tamerlane, BMI/Karima, BMI) WBM
16 **GOT TO GET IT** (Da Ish, ASCAP/Al West, BMI/Copyright Control)
20 **GOT YOUR MONEY** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BMI/Warner-Tamerlane, BMI) HL/WBM
28 **THE GREATEST ROMANCE EVER SOLD** (Emancipated, ASCAP)
85 **HEADS HIGH** (Dubplate, PRS/Greensleeves, PRS)
56 **HEARTBREAKER** (Sony/ATV Songs, BMI/Rye, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EMI Al Gallico, BMI/WB, ASCAP/When Words Collide, ASCAP/See No Evil, ASCAP) HL/WBM
5 **HE CAN'T LOVE U** (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
2 **HOT BOYZ** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
61 **HOW MANY WANNA** (White Rhino, BMI/DJ Irv, BMI/Slavery, BMI/Fox Film, BMI) HL
88 **I DON'T CARE** (Gamble-Huff, BMI/Monetam, BMI/WB, ASCAP) WBM
11 **IF YOU LOVE ME** (Mint Factory, ASCAP/EMI April, ASCAP) HL
76 **I LEARNED FROM THE BEST** (Realsongs, ASCAP) WBM
51 **I LIKE IT** (Cyptron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
93 **IT'S MINE** (Juvenile Hell, ASCAP/BMG, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Tiarra's Daddy's, ASCAP/Zomba, ASCAP/Ill Will, ASCAP)
43 **I WANNA KNOW** (Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP) HL
47 **I WANT IT ALL** (Warren G, ASCAP/WB, ASCAP/Real N' Ruff, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL/WBM
95 **LATELY I** (Realsongs, ASCAP) WBM
21 **LEFT & RIGHT** (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Zomba, ASCAP) HL/WBM
57 **LEFT/RIGHT** (Tight 2 Def, ASCAP)
75 **LET'S MAKE LOVE** (2000 Watts, ASCAP/The Mother Chapter, ASCAP/Toni Robi, ASCAP/WB, ASCAP) WBM
68 **LET'S NOT PLAY THE GAME** (Muszewell, ASCAP/Sony/ATV Tunes, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP) HL
89 **LET'S TALK ABOUT** (Blondie Rockwell, ASCAP/Ryde Or Die, ASCAP/Dead Game, ASCAP/Feels, ASCAP)
69 **LOVE IS BLIND** (Blondie Rockwell, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
40 **LOVE YOU LIKE I DID** (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
70 **MS. FAT BOOTY** (Medina Sound, BMI/EMI Blackwood, BMI) HL
15 **MY LOVE IS YOUR LOVE** (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP/Tebass, BMI/EMI Blackwood, BMI) HL
60 **N 2 GETHER NOW** (Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
29 **NASTRADAMUS** (Ill Will, ASCAP/Zomba, ASCAP/Mawkeens, ASCAP/Dynatone, BMI/Unichappell, BMI) WBM
22 **NO MORE RAIN (IN THIS CLOUD)** (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/EMI Full Keel, ASCAP/Universal-PolyGram International, ASCAP) HL
18 **NONE OF UR FRIENDS BUSINESS** (Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
64 **NOTHIN' TO SOMETHIN'** (2000 Watts, ASCAP/WB, ASCAP/Divided, BMI/Zomba, BMI) WBM
34 **NOTORIOUS B.I.G.** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Essential Vibe, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Colgems-EMI, ASCAP) HL
26 **ONE NIGHT STAND** (First N' Gold, BMI/Juicy Tyme, ASCAP)

Hot R&B/Hip-Hop Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	NO. 1 — HOT BOYZ — MISSY "MISDEMEANOR" ELLIOTT [illegible] (THE GOLD MIND/EASTWEST/EEG)
2	3	4	24/7 — KEVON EDMONDS (RCA)
3	6	2	DANCIN' — GUY (MCA)
4	2	4	HE CAN'T LOVE U — JAGGED EDGE (SO SO DEF/COLUMBIA)
5	4	18	U KNOW WHAT'S UP — DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
6	5	9	4, 5, 6 — SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
7	8	4	YOU CAN DO IT — ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
8	7	15	15 MINUTES — MARC NELSON (COLUMBIA)
9	11	4	CAUGHT OUT THERE — KELIS (VIRGIN)
10	12	15	MY LOVE IS YOUR LOVE — WHITNEY HOUSTON (ARISTA)
11	10	8	IF YOU LOVE ME — MINT CONDITION (ELEKTRA/EEG)
12	13	12	STAY THE NIGHT — IMX (MCA)
13	9	6	LEFT & RIGHT — D'ANGELO FEAT. METHOD MAN AND REDMAN (VIRGIN)
14	15	8	ONE NIGHT STAND — J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
15	14	22	GET GONE — IDEAL (NOONTIME/VIRGIN)
16	17	2	I LIKE IT — SAMMIE (FREEWORLD/CAPITOL)
17	16	10	GIVE YOU WHAT YOU WANT (FA SURE) — CHICO DEBARGE (MOTOWN)
18	18	10	THE GREATEST ROMANCE EVER SOLD — ♀ (NPG/ARISTA)
19	20	15	I WANT IT ALL — WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
20	—	1	G'D UP — SNOOP DOGG PRESENTS THA EASTSIDAZ (TVT)
21	21	14	IF I COULD TURN BACK THE HANDS OF TIME — R. KELLY (JIVE)
22	22	10	LEFT/RIGHT — DRAMA (TIGHT 2 DEF)
23	19	26	SPEND MY LIFE WITH YOU — ERIC BENET FEAT. TAMIA (WARNER BROS.)
24	24	5	DOWN BOTTOM — DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
25	26	10	STEP TO THIS — MASTER P FEAT. D.I.G. (NO LIMIT/PRIORITY)
26	25	14	HEARTBREAKER — MARIAH CAREY FEAT. JAY-Z (COLUMBIA)
27	23	15	WE CAN'T BE FRIENDS — DEBORAH COX WITH R.L. (ARISTA)
28	28	9	NASTRADAMUS — NAS (COLUMBIA)
29	27	18	SIMON SAYS — PHAROAHE MONCH (RAWKUS/PRIORITY)
30	35	5	GET UP — AMEL LARRIEUX (550 MUSIC/EPIC)
31	29	9	DAMN (SHOULD'VE TREATED U RIGHT) — SO PLUSH FEAT. JA RULE (DARKCHILD/EPIC)
32	—	1	WHAT'S MY NAME — DMX (RUFF RYDERS/DEF JAM/IDJMG)
33	30	18	JIGGA MY N**** — JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
34	36	12	U DON'T KNOW ME (LIKE U USED TO) — BRANDY (ATLANTIC)
35	34	8	GIRLS NIGHT OUT — THE UMF ALL STARS FEAT. THE SOS BAND (MAJOR LABEL/PYRAMID/RHINO)
36	37	18	UNPRETTY — TLC (LAFACE/ARISTA)
37	31	11	GET NONE — TAMAR FEAT. J.D. & AMIE (DREAMWORKS)
38	32	4	FLOSS, DON, ONE — HOT ONES (VACANT LOT/PRIORITY)
39	38	7	BALLAZ 4 LIFE — MAURICE MALON PRESENTS BULLETS AND GUNSMOKE (HOSTILE TAKEOVER)
40	51	8	BABY I LIKE — SHANDOZIA (QWEST/WARNER BROS.)
41	40	8	IN THE GAME — O (HOLLYWOOD)
42	41	17	I DON'T CARE — NO QUESTION (PHILADELPHIA INTERNATIONAL)
43	44	22	IT'S ALL ABOUT YOU (NOT ABOUT ME) — TRACIE SPENCER (CAPITOL)
44	39	22	U-WAY (HOW WE DO IT) — YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)
45	59	8	LOSE YO MIND — LIL' RACHETT (BIG KID/LIGHTYEAR)
46	—	4	GET IT ON TONITE — MONTELL JORDAN (DEF SOUL/IDJMG)
47	33	4	NEW DIRECTION — NEW DIRECTION (MYRRH/WORD/EPIC)
48	46	8	DOG FOOD — FORSHE FEAT. GEORGE CLINTON (HOLLAND GROUP)
49	45	18	NEVER GONNA LET YOU GO — FAITH EVANS (BAD BOY/ARISTA)
50	43	16	PIMPIN' AIN'T NO ILLUSION — UGK FEAT. KOOL ACE & TOO SHORT (JIVE)
51	—	7	SOMETHING I CANNOT HAVE — QUINCY JONES FEAT. CATERO (QWEST/WARNER BROS.)
52	52	34	CHANTE'S GOT A MAN — CHANTE MOORE (SILAS/MCA)
53	47	16	LUV AT FIRST SIGHT — CHILLDRIN OF DA GHETTO (HOO BANGIN'/PRIORITY)
54	66	3	WE IN HERE — FUNKMASTER FLEX & BIG KAP (DEF JAM/IDJMG)
55	—	1	KEYS — LATANYA (TVT)
56	42	12	SATISFY YOU — PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
57	49	14	WHOLE LOT OF GANGSTAS DIE — FLEXX G (SHANTY TOWN/HOLLAND GROUP)
58	65	44	I STILL BELIEVE/PURE IMAGINATION — MARIAH CAREY FEAT. KRAYZIE BONE & DA BRAT (COLUMBIA)
59	53	3	STROKIN' 2000 — GRANDMASTER SLICE (WINGSPAN)
60	—	25	BILLS, BILLS, BILLS — DESTINY'S CHILD (COLUMBIA)
61	—	1	DO IT AGAIN (PUT YA HANDS UP) — JAY-Z FEAT. BEANIE SIGEL & AMIL (ROC-A-FELLA/DEF JAM/IDJMG)
62	70	24	EVERYTHING IS EVERYTHING/EX-FACTOR — LAURYN HILL (RUFFHOUSE/COLUMBIA)
63	50	13	STAYING POWER — BARRY WHITE (PRIVATE MUSIC)
64	48	6	I'M JUST A BILL — IKE JACKSON PRESENTS TOM PAPER (.447/HMC)
65	62	25	JAMBOREE — NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)
66	60	3	BUMPIN' UGLIES — CHUCK SMOOTH (WINGSPAN)
67	57	8	DA ROCKWILDER — METHOD MAN/REDMAN (DEF JAM/IDJMG)
68	58	4	HOPE — SHAGGY (MCA)
69	—	1	GLADLY — SY SMITH (HOLLYWOOD)
70	55	7	FREAKY WITH YOU — JASPER (INDUSTRY PHUNK)
71	68	25	VIVRANT THING — Q-TIP (VIOLATOR/DEF JAM/IDJMG)
72	74	10	BLING BLING — B.G. (CASH MONEY/UNIVERSAL)
73	81	14	YA DI YA — GINA THOMPSON (EASTWEST/EEG)
74	69	10	BACK THAT THANG UP — JUVENILE (CASH MONEY/UNIVERSAL)
75	54	20	SOUTHERN GUL — ERYKAH BADU FEAT. RAHZEL (MOTOWN)

◯ Records with the greatest sales gains. © 1999 Billboard/BPI Communications and SoundScan, Inc.

50 **QUIET STORM** (Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG, ASCAP/Sugarhill, BMI/Twenty Nine Black, BMI)
87 **RAP LIFE** (Rico Smith, BMI/Alcanomics, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Young World, BMI)
36 **SATISFY YOU** (Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/Sony/ATV Tunes, ASCAP/Thelma's Box, BMI/Songs Of Universal, BMI/The Price Is Right, BMI/R Kelly, BMI) HL/WBM
32 **SAY MY NAME** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP/LaTavia, ASCAP) HL
89 **SIMON SAYS** (Trescadecaphobia, BMI)
67 **SOMETHING I CANNOT HAVE** (2 Big Prod., ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP/Armato, ASCAP/EMI April, ASCAP) HL/WBM
17 **SPEND MY LIFE WITH YOU** (India B., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI/Warner-Tamerlane, BMI) HL/WBM
35 **STAY THE NIGHT** (Blue Khaki's, SESAC/Put It Down, SESAC/Young Fame, SESAC/Jerome Jones, SESAC/T. Scott Style, SESAC/AKA World Wide)
67 **STEP TO THIS** (Big P, BMI)
49 **STILL D.R.E.** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/EMI Blackwood, BMI/Lil Lu Lu, BMI/Scott Storch, ASCAP) HL/WBM
44 **STILL IN MY HEART** (Jungle Fever, BMI/EMI Solvang, BMI/EMI Blackwood, BMI/GC, ASCAP/Ghetto Fabulous, ASCAP) HL/WBM
83 **STRAYED AWAY** (Nate Loves Music, BMI/Michael Clemons, BMI/Shekia, BMI)
25 **THA BLOCK IS HOT** (Money Mack, BMI)
30 **THANK GOD I FOUND YOU** (Sony/ATV Songs, BMI/Rye Songs, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
88 **THINK OF YOU** (Vanderpool, BMI/Q Of A Mil, ASCAP/Recoupable Tunes, ASCAP) HL
91 **TREAT YOU LIKE A QUEEN** (Ecstasoul, ASCAP/Chrysalis, ASCAP/Lorana Lee, ASCAP)
75 **TRIFLIN'** (Bink Dog, SESAC/One Shot Deal, SESAC/Careers-BMG, BMI/Cat Pow, BMI/A Stolen Peoples Music, ASCAP/Universal-MCA, ASCAP/Tam-Cat, BMI/Leon Slates, BMI) HL/WBM
53 **TURN YOUR LIGHTS DOWN LOW** (Fifty-Six Hope Road, ASCAP/Odnil, ASCAP/Universal-PolyGram International, ASCAP/Embassy, BMI/Dickiebird, BMI)
62 **U DON'T KNOW ME (LIKE U USED TO)** (EMI Blackwood, BMI/Bran-Bran, BMI/Jon Blaze, ASCAP/Listen Listen, ASCAP/Rodney Jerkins, BMI) HL
1 **U KNOW WHAT'S UP** (Eddie F., ASCAP/DoWhatIGotta, ASCAP/WB, ASCAP/Belewa, ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP/Rasmystena, ASCAP/Rusty Knuckles, ASCAP) WBM
62 **UNPRETTY** (Cyptron, BMI/EMI Blackwood, BMI/Grung Girl, ASCAP) HL
52 **U UNDERSTAND** (Money Mack, BMI)
31 **VIVRANT THING** (Zomba, ASCAP/Jazz Merchant, ASCAP) WBM
18 **WE CAN'T BE FRIENDS** (Hudson Jordan, ASCAP/Wixen, ASCAP/Famous, ASCAP/Almo, ASCAP) WBM
98 **WE IN HERE** (Not Listed)
71 **WE ON FIRE** (Money Mack, BMI)
41 **WHAT'S MY NAME** (Not Listed)
99 **WHO DO YOU BELIEVE IN** (Joshua's Dream, BMI/Songs Of Universal, BMI/Yaki Kadafi, BMI/Thug Nation, BMI/Black, BMI/Hispanic, BMI/BMG, BMI/Suge, BMI) WBM
79 **WILL 2K** (Treyball, ASCAP/Love N Loyalty, BMI/D'Brook, BMI/EMI April, ASCAP/Hee Bee Dooinit, ASCAP/Nineden, PRS/EMI Virgin, ASCAP/Bobby Robinson, BMI) HL
13 **YOU CAN DO IT** (Don One Eye Saunders, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Chicken Hawk, ASCAP) WBM
78 **YOUR CHILD** (Tents Of Kedar, ASCAP/BMG, ASCAP/Hollow Thigh, ASCAP)

If Labels 'Believe' In Dance Acts, Success Will Follow

Dance TRAX

by Michael Paoletta

1999★IN★REVIEW

WELL, our prayers were answered. One year ago, we pondered the future of **Cher's** "Believe" (Warner Bros.). Although the single was a No. 1 pop hit throughout much of Europe, we weren't quite sure if it would be able to repeat the process in the U.S.

At the time, only club DJs and punters had embraced the song, resulting in a No. 1 smash on Billboard's Hot Dance Music/Club Play chart. We knew the song was still in its infancy, and with fingers crossed, we prayed that radio, as well as mainstream America, would open its ears. In two words: It did.

All Or Nothing. In Cher's case, it would be all. Her Warner Bros. single "Believe" is the No. 1 song of 1999, topping several Billboard year-end charts.

In addition to topping The Billboard Hot 100, "Believe" spent 21 weeks atop the Hot Dance Music/Maxi-Singles Sales chart, making it the longest-running No. 1 single in that chart's history.

And the album from which the track is taken—"Believe"—didn't fare too poorly either. It peaked at No. 4 on The Billboard 200. According to SoundScan, the single and album have sold 1.8 and 2.9 million units, respectively.

But the good news doesn't end there. With this issue, "Believe," the single, becomes the No. 1 song of 1999 on the Hot Dance Music/Club Play, Hot Dance Music/Maxi-Singles Sales, *and* Hot 100 charts. Are we smiling? Try beaming!

Of course, it's a bittersweet smile, since many other dance songs that deserved a similar happy ending failed to cross over in a major way.

We're talking about **Donna Summer's** "I Will Go With You" (Epic), **Bette Midler's** "I'm Beautiful," **Armand Van Helden Featuring Duane Harden's** "You Don't Know Me" (Armed), **Pete Heller's** "Big Love" (Subliminal); **Basement Jaxx's** "Red Alert" (XL Recordings/Astralwerks); **Moloko's** "Sing It Back" (Echo/Warner Bros.), **Charlotte's** "Skin" (Nervous), and the list goes on.

Many industry observers say that radio simply can't handle more than one bona fide dance song a year. If that's truly the case, then what about **Jennifer Lopez's** "Waiting For Tonight" (Work), the uptempo club mixes of **Whitney Houston's** "It's Not Right But It's Okay" and "My Love Is Your Love" (Arista), **Fatboy Slim's** "Praise You" (Skint/Astralwerks), and **Vengaboys'** "We Like To Party!" (Groovilicious/Strictly Rhythm)?

Although these titles may or may not be the most cutting edge or the most underground or to your liking, it can't be denied that they all began as club records and then ably crossed over. In other words, middle America *is* accepting dance music.

These days, it appears that **Eiffel 65's** international hit "Blue (Da Ba Dee)" (Republic/Universal), **Amber's** "Sexual (Li Da Di)" (Tommy Boy), and Basement Jaxx's "Rendez-Vu" are poised for similar crossover action. Once again, our fingers are crossed.

AMERICANS are *buying* dance music, too. **Orgy's** "Blue Monday" (F-111/Warner Bros.) sold 250,000 units, according to SoundScan; **Vengaboys'** "We Like To Party!" sold 405,000 units; **Amber's** "Sexual (Li Da Di)" sold 185,000 units; **Fatboy Slim's** "Praise You" sold 150,000 units; and **Donna Summer's** "I Will Go With You" sold 221,000 units.

While **the Funky Green Dogs'** "Body" (Twisted America/MCA), **Charlotte's** "Skin," and **Kim English's** "Unspeakable Joy" (Nervous) received only regional airplay, they did manage to sell, respectively, 46,000, 40,000, and 23,000 units.

In the album department, a similar cross section of sales statistics can be found. **Basement Jaxx's** "Remedy" sold 63,000 units; **Everything But The Girl's** "Temperamental" (Atlantic) sold 115,000 units; **the Chemical Brothers'** "Surrender" (Astralwerks) sold 300,000 units; **Underworld's** "Beaucoup Fish" (JBO/V2) sold 110,000 units; Amber's "Amber" sold 50,000 units; and Vengaboys' "The Party Album!" sold 420,000 units.

Jumpin' 'N' Shoutin'. The U.K. duo of Felix Buxton and Simon Ratcliffe, aka XL Recordings/Astralwerks act Basement Jaxx, delivered one of the year's best club albums with "Remedy."

AT THE END OF THE DAY, dance music certainly needs radio's help—as well as MTV's—to get to the next level. More important, though, it needs a label's love and support.

Quite honestly, we're tired of watching labels market dance acts as if they were bastard children. If marketed and promoted properly—like numerous top-selling pop, R&B, and hip-hop acts—dance acts would prove to be as successful. So, what's a label exec to do in the 21st century? Stop with the rhetoric and put your money where your mouth is.

Higher Things. With an artist roster that includes Kim English, Charlotte, and Byron Stingily, New York-based Nervous Records makes a strong showing on the year-end Hot Dance Music/Club Play chart. Shown, from left, are Nervous director of A&R Kevin Williams; Charlotte; English; Stingily; and Nervous president Michael Weiss.

Before looking ahead, though, we need to pay respect to America's numerous house pioneers who never gave up the fight, and who, years later, remain as viable as ever. We applaud **Joi Cardwell, Ultra Naté, Byron Stingily, David Morales, Frankie Knuckles, Larry Heard, Tony Humphries, Steve "Silk" Hurley, Maurice Joshua, Danny Tenaglia, Tommy Musto, Todd Terry, the Basement Boys, Junior Vasquez, Francois Kevorkian, Carl Craig, Blaze, Roger Sanchez,** and **Ralphi Rosario.**

IN ADDITION TO THE titles that make up our top 10 (which appears on page YE-81), we still get a thrill every time we hear the following:

- Singles: "King Of My Castle," **Wamdue Project** (AM:PM U.K.); "It's Over Now," **Deborah Cox** (Arista); "You Don't Know Me," **Armand Van Helden Featuring Duane Harden** (Armed); "The Flame," **Erin Hamilton** (Trax Recordings); "Last Chance For Love," **Joi Cardwell** (No-Mad); "B With U," **Junior Sanchez Featuring Dajae** (R-Senal); "That Sound," **Michael Moog** (Strictly Rhythm); "Miracles Keep On Playin'," **Basement Jaxx** (XL Recordings/Astralwerks); "Martha's Harbour," **Victoria Newton** (Fresh U.K.); "Central Reservation," **Beth Orton** (Arista); "Was That All It Was," **Hannah Jones** (Nervous); "Misunderstanding," **Valerie Etienne** (Clean Up U.K.); "Get Get Down," **Paul Johnson** (Moody); "Make Me Believe In You," **Patti Jo** (Original Sound Track Recording U.K.); "To Be In Love," **MAW Present India** (Defected U.K.); "Bug A Boo," **Destiny's Child** (Columbia); "No Scrubs"/"Unpretty,"

(Continued on next page)

THE • TOP • STORIES

- Cher's "Believe" Is No. 1 Song Of 1999.
- Radio Takes Another Look At Dance Music.
- Industry Mounts Defense And Forms Anti-Piracy Coalition As Bootleg Dance Compilations Prosper.
- Strictly Rhythm Celebrates Its 10th Anniversary.
- MCA Records Doesn't Renew Its Three-Year Distribution Deal With Twisted America Records.
- Some Of Clubland's Original Divas—Donna Summer, Stephanie Mills, Vicki Sue Robinson, and Candi Staton—Make Their Presence Known With New Releases.
- Clubland Mourns The Loss Of Disco Pioneer Gregg Diamond.
- At The 41st Grammy Awards, Madonna's "Ray Of Light" Wins Best Dance Recording, While David Morales Is Named Remixer Of The Year, Non-Classical.
- The Wamdue Project's "King Of My Castle" Becomes A Crossover Pop Hit Throughout Europe, While America Sleeps.

Billboard. HOT Dance Breakouts

DECEMBER 25, 1999

CLUB PLAY

1. **HE'S ALL I WANT** ANGELMOON V2
2. **DAMMIT JANET** PANTS & CORSET GROOVILICIOUS
3. **YOU WON'T SEE ME CRY** MARKUS SCHULZ RISK
4. **TEMPERAMENTAL** EVERYTHING BUT THE GIRL ATLANTIC
5. **UP IN FLAMES** SATOSHI TOMIIE SONY IMPORT

MAXI-SINGLES SALES

1. **IN FRONT (WAN IT)** NY CONNECTION NERVOUS
2. **CLAP YOUR HANDS** ROBBIE RIVERA PRESENTS DISTORTION REDDLINE
3. **NOWHERE LOVE** SOULSEEKERS FEAT. DEEPA SOUL NERVOUS
4. **GET DOWN** AVANT GARDE GROOVILICIOUS
5. **LOVER** LORDS OF ACID ANTLER SUBWAY

Breakouts: Titles with future chart potential, based on club play or sales reported this week

Dancing Madly Backward With Past No. 1 Club Plays

1998: "Ray Of Light," Madonna (Maverick/Warner Bros.)

1997: "Un-Break My Heart," Toni Braxton (LaFace/Arista)

1996: "Make The World Go Round," Sandy B. (Champion)

1995: "Melody Of Love (Wanna Be Loved)," Donna Summer (Mercury)

1994: "100% Pure Love," Crystal Waters (Mercury)

1993: "Supermodel (You Better Work)," RuPaul (Tommy Boy)

1992: "Hold On (Tighter To Love)," Clubland Featuring Zemya Hamilton (Great Jones)

1991: "Gonna Make You Sweat," C+C Music Factory (Columbia)

1990: "Groove Is In The Heart"/"What Is Love," Deee-Lite (Elektra)

1989: "Secret Rendezvous," Karyn White (Warner Bros.)

1988: "Pump Up The Volume," M/A/R/R/S (4th & B'way)

1987: "Showing Out (Get Fresh At The Weekend)"/"System," Mel & Kim (Atlantic)

1986: "Ain't Nothin' Goin' On But The Rent," Gwen Guthrie (Polydor)

1985: "Never You Done That," General Public (I.R.S.)

1984: "I Need You"/"Automatic"/"Jump," the Pointer Sisters (Planet)

1983: "Billie Jean"/"Beat It," Michael Jackson (Epic)

1982: "Glad To Know You"/"3,000,000 Synths," Chas Jankel (A&M)

1981: "You're Too Late"/"Funky Song"/"You Can't Lose What You Never Had," Fantasy (Pavillion)

1980: "A Lover's Holiday" (LP cuts), Change (RFC)

1979: "Hot Stuff," Donna Summer (Casablanca)

1978: "Last Dance," Donna Summer (Casablanca)

1977: "Anyway You Like It"/"Don't Leave Me This Way," Thelma Houston (Tamla)

1976: "That's Where The Happy People Go," Trammps (Atlantic)

Billboard®
DECEMBER 25, 1999

HOT DANCE MUSIC™

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE (IMPRINT & NUMBER/PROMOTION LABEL)	ARTIST
				No. 1	
1	2	12	5	**17 AGAIN** ARISTA PROMO † (1 week at No. 1)	EURYTHMICS
2	6	5	5	**FLY AWAY (BYE BYE)** PLAYLAND 53571/PRIORITY	EYES CREAM
3	4	7	7	**AIN'T THAT A LOT OF LOVE** EASTWEST PROMO/EEG	SIMPLY RED
4	6	11	7	**SUPERSONIC** WORK 79307/550-WORK †	JAMIROQUAI
5	6	10	7	**ALL AROUND THE WORLD** JELLYBEAN 2562	SOUL SOLUTION FEATURING CAROLYN HARDING
8	8	7	10	**GET GET DOWN** MOODY 9624 †	PAUL JOHNSON
7	5	5	5	**DO IT PROPERLY** STAR 69 PROMO	THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOFER)
8	11	11	5	**ABOVE THE CLOUDS** TOMMY BOY 2053	AMBER
5	3	5	5	**IT'S A FINE DAY** RAMPAGE 0104	MISS JANE
10	18	27	8	**THAT SOUND** STRICTLY RHYTHM 12576	MICHAEL MOOG
11	18	21	8	**DOV'E L'AMORE** WARNER BROS. 44774	CHER
13	13	11	7	**MYSTERIOUS TIMES** CONTAGIOUS 1011	SASH! FEATURING TINA COUSINS
13	11	13	5	**GET DOWN** GROOVILICIOUS 200/STRICTLY RHYTHM	AVANT GARDE
11	6	8	10	**RENDEZ-VU** XL 6281/ASTRALWERKS	BASEMENT JAXX
15	27	25	5	**TAKE ME LOVE ME (SQUEEZE ME BABY)** GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
13	10	6	10	**NEW YORK CITY BOY** PARLOPHONE 35014/SIRE †	PET SHOP BOYS
17	11	25	5	**WAKE UP** NERVOUS 20362	DAWN TALLMAN
11	11	6	11	**(JUST) ME AND YOU** STRICTLY RHYTHM 12577	NEW VISION
19	22	11	5	**DON'T GO (1999 MIXES)** MUTE/KINETIC 44740/REPRISE	YAZ
20	20	11	10	**ENCORE (OOH OOH YEAH YEAH)** TOMMY BOY SILVER LABEL 2007/TOMMY BOY	SUGARBABIES
21	25	35	6	**I ROCK** LOGIC 3000 70435/LOGIC †	TDM NOVY FEATURING VIRGINIA
				Power Pick	
22	34	—	2	**TAKE A PICTURE** F-111 44788/REPRISE †	FILTER
23	32	40	4	**VOIO (I NEED YOU)** TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
24	16	6	9	**MAN=DRUG** STAR 69 1203/STRICTLY RHYTHM	LULA
25	37	44	3	**NEVER DANCE** ATLANTIC 84633	LINDA EDER
26	39	45	3	**DON'T STOP** FRESKANOVA 219/MAMMOTH	FREESTYLERS
27	41	47	3	**RHYTHM DIVINE** INTERSCOPE PROMO †	ENRIQUE IGLESIAS
28	17	13	12	**SUN IS SHINING** EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
29	29	23	9	**TUVA GROOVE** F-111 44757/WARNER BROS	ONDAR
30	43	—	2	**I'M OUTTA LOVE** EPIC PROMO	ANASTACIA
31	42	42	4	**LISTEN TO THE PEOPLE** VITAL IMPORT	SMALL VOICES CALLING FEATURING MARTHA WASH
32	35	46	3	**LA MOUCNE** ASTRALWERKS 6283	CASSIUS
33	28	30	8	**EVERYTHING WILL FLOW** NUDE 79310/COLUMBIA	TNE LDNDON SUEDE
34	23	15	11	**GOTTA HAVE LOVE** JELLYBEAN 2561	PLASMIC HONEY
35	31	28	9	**NE LOVES ME 2** SILK 9903	CECE PENISTON
36	44	—	2	**(I) GET LOST** REPRISE 44783 †	ERIC CLAPTON
37	36	31	8	**TAKIN' ME NIGHER** RAW NERVE 3000/4 PLAY	DEEPSWING FEATURING XAVIDR
38	24	24	12	**KEEP TNE PARTY JUMPIN'** AM 01002	JEANIE TRACY
39	26	18	12	**WAS THAT ALL IT WAS** NERVOUS 20389	HANNAH JONES
				Hot Shot Debut	
40	NEW ▶		1	**BLUE (DA BA OEE)** REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
41	33	19	13	**BETTER THAN ME** UNIVERSITY 44773/WARNER BROS. †	TERRY DEXTER
42	38	33	7	**SOMETNING...(FOR THE DJ'S)** TAKEOUTMUSIC COM PROMO	CHRIS COX & DJ IRENE
43	48	—	2	**DEEP IN U** JELLYBEAN 2571	AL E MOOD
44	40	36	6	**GROOVE WITH ME TONIGHT** SONY DISCOS 263 †	MDO
45	NEW ▶		1	**AL-NAAFYISH (THE SOUL)-Y2K MIXES** CUTTING 445	HASHIM
46	30	22	12	**LOVE IS THE NEALER** EPIC PROMO	DONNA SUMMER
47	NEW ▶		1	**MOVE YOUR BODY** WAAKO 1291	OSIO
48	27	20	14	**WAITING FOR THE SUN** TOMMY BOY SILVER LABEL 2021/TOMMY BOY	RUFF DRIVERZ
49	NEW ▶		8	**THE TEMPLE** TRAX 12230/DAMIAN	ERIN HAMILTON
50	NEW ▶		1	**HORNY HORNS** GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	ARTIST
				No. 1/Greatest Gainer	
1	1	1	31	**SEXUAL (LI DA DI)** (T) (X) TOMMY BOY 381 † (10 weeks at No. 1)	AMBER
2	2	3	13	**I NEED TO KNOW** (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
8	8	8	10	**HEARTBREAKER** (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
8	8	8	7	**ALL OR NOTHING/DOV'E L'AMORE** (T) (X) WARNER BROS. 44774 †	CHER
8	8	8	7	**POKEMON THEME** (X) ROBBINS 72038	POKEMON THEME
8	8	8	8	**NEW YORK CITY BOY** (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
7	8	7	3	**THE GREATEST ROMANCE EVER SOLD** (T) (X) NPG 13749/ARISTA	THE ARTIST
8	13	13	57	**BELIEVE** (T) (X) WARNER BROS. 44576 †	CHER
8	11	8	22	**BOOM, BOOM, BOOM, BOOM!!** (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
13	6	—	7	**HE'S ALL I WANT** (T) (X) V2 37061	ANGELMOON
13	8	8	16	**MY LOVE IS YOUR LOVE** (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
12	11	11	68	**SUAVEMENTE** (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
				Hot Shot Debut	
13	NEW ▶		1	**GET IT ON TONITE** (T) DEF SOUL 562576/IDJMG †	MONTELL JORDAN
14	14	13	24	**I WILL GO WITH YOU (CON TE PARTIRO)** (T) (X) EPIC 79202 †	DONNA SUMMER
13	13	11	8	**SUN IS SHINING** (T) (X) EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
16	NEW ▶		1	**BLUE (DA BA DEE)** (T) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
17	11	11	11	**BLUE MONDAY** (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
18	11	11	18	**9PM (TILL I COME)** (T) (X) RADIKAL 99004 †	ATB
19	NEW ▶		1	**ABOVE THE CLOUDS** (T) TOMMY BOY 2053	AMBER
20	18	25	81	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
21	19	16	9	**ALL IS FULL OF LOVE** (X) ELEKTRA 63723/EEG †	BJORK
22	35	—	2	**SUN IS SNINING (THE REMIXES)** (T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY
23	23	18	9	**WAITING FOR TONIGHT** (T) WORK 79292/550-WORK †	JENNIFER LOPEZ
24	NEW ▶		1	**ANOTHER WAY/AVENUE** (T) (X) MUTE 9098 †	PAUL VAN DYK
25	21	22	64	**MUSIC SOUNDS BETTER WITH YOU** (X) ROULE 38561/VIRGIN †	STARDUST
26	25	27	86	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78822/CRG †	MARIAN CAREY
27	26	20	20	**BAILAMOS** (T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
28	20	17	32	**STRONG ENOUGH** (T) (X) WARNER BROS. 44644 †	CHER
29	RE-ENTRY		2	**MAMBO NO. 5** (X) STREETBEAT 059	LENNY BAGEL & BLUE MAMBO
30	17	19	42	**PRAISE YOU** (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
31	24	21	14	**SITUATION/DON'T GO (1999 MIXES)** (T) (X) KINETIC/REPRISE 44740/WARNER BROS	YAZ
32	28	30	22	**BODYROCK** (T) (X) V2 27595 †	MDBY
33	34	42	6	**MAMBO NO. 5** (T) (X) REPLICA 97001	L.B. PROJECT
34	30	34	47	**ALL I HAVE TO GIVE** (T) (X) JIVE 42563 †	BACKSTREET BOYS
35	NEW ▶		1	**MAMBO ITALIANO** (X) JELLYBEAN 2576	WISEGUY ORCHESTRA
36	22	23	13	**FIVE FATHOMS (LOVE MORE)** (T) (X) ATLANTIC 84530/AG †	EVERYTNING BUT THE GIRL
37	RE-ENTRY		2	**VOIO (I NEED YOU)** (T) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
38	37	24	78	**PLASTIC OREAMS (REVISITED)** (T) (X) EPIDROME 78758/EPIC †	JAYDEE
39	27	28	33	**IT'S OVER NOW** (T) (X) ARISTA 13656 †	DEBORAN COX
40	42	—	73	**EVERYBODY (BACKSTREET'S BACK)** (T) (X) JIVE 42515 †	BACKSTREET BOYS
41	NEW ▶		1	**THAT SOUND** (T) STRICTLY RHYTHM 12576	MICHAEL MOOG
42	31	40	45	**I STILL BELIEVE** (M) (T) (X) COLUMBIA 79104/CRG †	MARIAN CAREY
43	40	36	12	**MAMBO NO. 5 (A LITTLE BIT OF...)** (T) RCA 65842 †	LOU BEGA
44	32	41	8	**GOT THE GROOVE** (T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
45	29	26	18	**STOMP TO MY BEAT** (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
46	NEW ▶		1	**MOVE YOUR BODY/U CAN ROK MY BODY** (T) (X) JELLYBEAN 2560	JOHNNY VICIOUS FEAT. JUDY ALBANESE
47	RE-ENTRY		39	**NOTHING REALLY MATTERS** (T) (X) MAVERICK 44613/WARNER BROS †	MADONNA
48	RE-ENTRY		11	**A WOMAN'S GOT THE POWER** (T) (X) UNIVERSAL 156313	JENNIFER HOLLIDAY
49	36	32	8	**THAT'S THE WAY LOVE IS** (T) (X) NERVOUS 20395	BYRON STINGILY
50	33	—	7	**DAMMIT JANET** (T) GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

TLC (LaFace/Arista); and "All Star," **Smash mouth** (Interscope).

• Albums: "All Systems Gone," **Presence** (Pagan U.K.); "Bryant Street," **Dubtribe Sound System** (Jive Electro); "Amber," **Amber** (Tommy Boy); "Darkdancer," **Les Rythmes Digitales** (Wall of Sound/Astralwerks); "Grazie Mille," **883** (FRI/Sony Italy); "Nightlife," **Pet Shop Boys** (Parlophone/Sire); "Rise," **Gabrielle** (Go Beat! U.K.); "No Angel," **Dido** (Arista); and "The Boris Midney Masters," **Boris Midney** (OZ/Hot).

• Compilations: "Kevin Yost: Small Town Underground" (Twisted America); "Fire Island Classics" (Centaur Entertainment); "Big 12 Inches" (Buddha/BMG); "Larry Levan's Classic West End Remixes" (West End); "David Mancuso Presents The Loft" (Nuphonic U.K.); "Tranceport II" (Kinetic); "What The Funk You Waitin' For" (V2); "The Chill Out Album" (Telstar U.K.); "Danny Rampling: Decade Of Dance" (Circa/Virgin U.K.); "Body & Soul, Volume 2" (Wave); and "Mundial Muzique" (Guidance).

As FOR OUR WISH LIST for the new year, well . . . We'd like to see superstar acts record dance songs for their albums—and not rely solely on remixes. Uptempo mixes of downtempo songs are great, but let's see superstar acts *truly* embrace the genre (à la **Mary J. Blige** and her faithful remake of **First Choice's** disco classic, "Let No Man Put Asunder") . . . We'd like to see Astralwerks sign more acts, instead of simply licensing proven acts from overseas . . . We'd like to see labels make all remixes commercially available; this could drastically put an end to the wildly out-of-control bootleg situation . . . We'd like to see DJs drop the tempo of their sets . . . We'd like to see DJs play a variety of musical styles throughout the night . . . We'd like to see DJs play more vocals . . . Lastly, we'd like to see an end to snare rolls, minor-chord stabs, brutal beats, and overused samples. How do you say *o-v-a-h*?

And FINALLY, hats off to this column's previous writers: **Tom Moulton, Barry Lederer, Brian Chin, Bill Coleman, and Larry Flick.** For without them paving the way, I might not be in this wonderful place today.

Here's to a fab 2000!

The Year Of Twain Country/Pop & Chicks Tradition

1999 WILL LIKELY be considered a watershed year for country music and Nashville, one in which commercial considerations finally took complete primacy over the music. From consolidation of parent label groups to major shifts in the country music support structure to radio consolidation, the emphasis is shifting quickly to what works now and works commercially. In many cases the answer is: Make it pop.

"It's a pretty long laundry list to itemize all of the dramatic changes that have happened in the last year," says MCA Nashville chairman **Bruce Hinton**, whose label has been named Billboard's country label of the year for an unprecedented nine years in a row and who is observing his 15th year on the job. "There's really a dynamic going on now where as an industry we don't have the tools that we had a year to two years ago. We don't have the ears at radio, we don't have the eyeballs at cable, and we don't have the seats from touring. From any aspect, it's all less than it was."

As Hinton says, country radio has lost some of its musical edge in becoming a commercial behemoth; TNN's shift away from country programming cut off much of Music Row's access, especially for exposure for new artists; and touring is off.

"For a label, it makes it really competitive to get our message out to the consumer," Hinton says. "We're not the favorite music of the moment. But with that challenge I feel we're still as close as three minutes away from the next big thing that would be the alchemy to bring a whole new wave back into country music. It doesn't really take a lot: You can have one magic record, an artist who brings excitement to the younger demo to bring them back to the format. Then it would start building again, as in '89.

"I think right now, until we have that next breakthrough act, it's really about very carefully managing the artists' music that we have now. All in all, Music Row has done well with its challenges. We haven't slipped back to lower levels. We've been a hill-and-valley kind of business, but we haven't gone back to the old level. We've fallen back to a higher level. It won't take much new success to turn things around to a dramatic higher level. It doesn't take a lot to put a shine on everything."

AS HINTON NOTES, country music sales are now being described on Music Row as being on a normal, post-boom plateau. What was viewed initially as a new future for country—the huge multi-platinum era ushered in by **Garth Brooks'** enormous successes in the early 1990s—was in fact an anomaly. Country's present sales figures—usually in the neighborhood of 60 million units annually—is still ahead of the pre-boom era, as **Hinton** says.

The year 1999 began with a Music Row label being shuttered and may well end with another one shutting down. The reorganization of Universal Music Group in late 1998 led Decca to close in January 1999.

At press time, the future of Arista/Nashville is up in the air. Label founder and president **Tim DuBois** has resigned to join Gaylord Entertainment but said he would not leave Arista until Arista president/CEO **Clive Davis'** fate at parent Arista is resolved. Davis, who tapped DuBois to start the Nashville label in 1989, is in the midst of a retirement stalemate with parent company BMG, and his pet projects may become a casualty of that dispute.

DuBois' courting by Gaylord shows the huge entertainment company is likely to expand into country in year 2000. Gaylord has had a country label before (16th Avenue Records), and DuBois, enormously popular with artists and industry workers, is the logical candidate to lead an expansion.

Of the five major music groups—BMG, EMI, WEA, Universal, and Sony—each still has more than one label in Nashville, and logic says that will not always be the case.

In the past year, Atlantic Nashville, which saw **Barry Coburn** replace the retiring **Rick Blackburn** as president, left its stand-alone Nashville building to move into the Warner/Reprise building here, and Asylum will likely soon follow suit.

1999★IN★REVIEW

Nashville Scene

by Chet Flippo

In the past year, Warner Bros. and Reprise merged their promotion staffs into one and ceased doing promotion for Giant.

In publishing, the Universal reorganization resulted in MCA Music here being absorbed into Universal Music Publishing, with veteran executive **Pat Higdon** as senior VP/GM.

IN ARTIST NEWS, **Dixie Chicks** continue to rule the newcomer roost, with two mega-platinum albums in less than three years. The fact that they have done so—and attracted pop listeners and buyers—without straying from their traditional country music style gives heart to country traditionalists.

The fact that the same genre is host to staunch-country successes like the Chicks and pop-leaning superstars like **Shania Twain** is further proof of country's wide appeal. Twain herself finally silenced her critics with a well-received and hugely successful tour.

Faith Hill—with a very pop album—set a record for women country artists with a one-week sales debut of a quarter of a million albums.

Newcomers themselves are finally again making news in Nashville. After a two-year drought of new artists, such 1999 success stories as Arista's **Brad Paisley** and Lyric Street's **Shedaisy** are emblems of Nashville's optimism. Nashville continued to make inroads in movie soundtracks, with Arista/Nashville notching its first movie soundtrack album, for the film "Happy, Texas."

Garth Brooks tried the extremely risky venture of taking on the persona of an imaginary rock singer, and his "In . . . The Life Of Chris Gaines" became his first non-platinum album.

MUSIC ROW LOST a prolific cable venue this year, as TNN made a significant move away from country music shows in favor of lifestyle programming. Such canceled shows as "Prime Time Country" and "Crook & Chase" will be especially missed for their capacity for showcasing new talent.

COUNTRY TOURING FIGURES for 1999, according to Amusement Business (AB), show that country superstars can do whatever they want, but below the superstar level, the acts are sucking wind. Two country artists made the top 10 list of touring acts of any genre for 1999: **Shania Twain** is No. 5 with a gross of $36.6 million, and **George Strait** is No. 6 with $32.7 million.

Twain, whose critics wondered about her ability to tour, has proved herself in a major way on the road. Strait, who played only 17 dates in 1999—all of them massive stadium concerts—also finishes as one of the top 10 overall touring acts of the decade, with gross ticket sales of $158 million for the '90s. **Garth Brooks** was No. 11 on that list and would have finished higher had he not consistently kept his ticket prices so low.

Total country music ticket grosses for 1999 are $116 million, down from last year's $138 million. Following are the top 10-grossing country touring acts for 1999, according to AB:

1. Shania Twain, with a gross of $36.6 million.
2. George Strait, $32.7 million.
3. **Brooks & Dunn**, $10 million.
4. **Tim McGraw**, $5.5 million.
5. **Vince Gill**, $3.4 million.
6. **Alabama**, $3.2 million.
7. **Alan Jackson**, $2.9 million.
8. **Reba McEntire**, $2.9 million.
9. **Lyle Lovett**, $2 million.
10. **Dwight Yoakam**, $1.7 million.

AB points out that, though country shows averaged a gross of $248,000, that average would drop to $121,000 if Strait's and Twain's totals were subtracted.

Although **Dixie Chicks**, country's hottest act, have not yet toured as a headliner, they were on some of Strait's stadium dates (and appeared at Lilith Fair), as was McGraw. The Chicks will headline their own tour for the first time in the year 2000, and expectations are obviously high for that tour. The year 2000 will also see a reunion tour by **the Judds**, after an almost-decade-long hiatus.

PHYSICALLY, MUSIC ROW itself is changing quickly. What has been for many years a laid-back campus made up of ugly modern office buildings and comfortable old houses and bungalows converted into office space is becoming decidedly more commercial at every available opportunity.

At the top of the Row, what may or may not have been part of the late **Hank Williams'** house, which was long touted as a tourist spot/studio/tape-dubbing facility/publishing firm, has been razed for new office construction. Across the street, next to ASCAP, Owen Bradley Park will soon

(Continued on page 39)

THE • TOP • STORIES

- Chris Gaines Occupies Garth Brooks' Body.
- Shania Twain's Mammoth Tour Proves She's Got The Goods.
- Dixie Chicks Hit Triple-Platinum Twice With Traditional Country Music.
- Music Row's Cable Base Erodes As TNN Shifts Programming Away From Country.
- Gaylord Entertainment Prepares To Become A Major Country Player.
- After A New-Act Drought, Labels Begin To Establish Newcomers.
- Shift To Country/Pop Continues.
- Country Sales Plateau Becomes Normal.
- Decca Records Closes; Will Arista/Nashville Be Next?

THE CHART-TOPPERS

TWAIN

Following is a chronological list of albums that were No. 1 on the Top Country Albums chart for calendar year 1999. The figures in parentheses represent the number of weeks the album spent at No. 1 during this period. Albums that debuted at No. 1 this year are shown in boldface. (Note: "Double Live" by Garth Brooks spent four weeks at No. 1 in 1998, and "Come On Over" by Shania Twain spent 19 weeks at No. 1 in 1998 and three weeks at No. 1 in 1997.)

DIXIE CHICKS

"Double Live," Garth Brooks, Capitol Nashville (4).
"Wide Open Spaces," Dixie Chicks, Monument (7).
"Come On Over," Shania Twain, Mercury Nashville (25).
"A Place In The Sun," Tim McGraw, Curb (2).
"Fly," Dixie Chicks, Monument (8).
"LeAnn Rimes," LeAnn Rimes (2).
"Breathe," Faith Hill, Warner Bros. (2).
"The Magic Of Christmas," Garth Brooks, Capitol Nashville (1).

Bronzed Bradley. This life-sized statue of tha lata Owen Bradley will soon adorn the refurbished and re-landscaped Owen Bradley Park at the top of Music Row. Bradley's wife, Katherine, shown seated at left in front, attended the dedication ceremonies, as did her daughter Patsy Bradley, shown next to her. Standing, from left, are Bradley's son Jerry Bradley; his grandson Clay Bradley with wife Sara; artist Ray Stevens; the statue's sculptor, Gary Ernest Smith; artist Ricky Skaggs; and Bradley's daughter-in-law Connie Bradley.

OUR WRITERS ARE THE REASON WE'VE BEEN #1 25 YEARS.

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Billboard® HOT COUNTRY™ SINGLES & TRACKS

DECEMBER 25, 1999

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 155 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	3	3	12	**BREATHE** (1 week at No. 1) B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
2	2	1	17	**HE DIDN'T HAVE TO BE** F.ROGERS (B.PAISLEY,K.LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
3	1	2	17	**WHEN I SAID I DO** C.BLACK (C.BLACK)	CLINT BLACK (V) RCA 65897 †	1
4	5	7	15	**WHAT DO YOU SAY** D.MALLOY,R.MCENTIRE (M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE 172131 †	4
5	9	12	16	**COWBOY TAKE ME AWAY** B.CHANCEY,P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	5
6	7	9	12	**POP A TOP** K.STEGALL (N.STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	6
7	11	13	14	**MY BEST FRIEND** B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	7
8	8	8	27	**ALL THINGS CONSIDERED** R.THOMAS,J.LEO,R.E.ORRALL (T.HUNT)	YANKEE GREY (C) (D) MONUMENT 79248 †	8
9	12	11	17	**BIG DEAL** W.C.RIMES (A.ANDERSON,J.STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	9
10	4	4	24	**HOME TO YOU** G.FUNCIS (A.SMITH,S.LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	2
11	6	5	22	**I LOVE YOU** M.MCBRIDE,P.WORLEY (T.HYLER,A.FOLLESE,K.FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
12	13	10	27	**SOMETHING LIKE THAT** B.GALLIMORE,J.STROUD,T.MCGRAW (R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
13	14	15	17	**SHE THINKS MY TRACTOR'S SEXY** B.CANNON,N.WILSON (J.COLLINS,P.OVERSTREET)	KENNY CHESNEY BNA ALBUM CUT †	13
14	15	16	15	**SMILE** D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA 65906 †	14
15	10	6	17	**COME ON OVER** R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 172123 †	6
16	17	17	21	**LIVE, LAUGH, LOVE** D.JOHNSON,C.WALKER (G.NICHOLSON,A.SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	16
17	19	20	14	**PUT YOUR HAND IN MINE** B.J.WALKER,JR.,S.EWING,J.W.BARBER)	TRACY BYRD (V) RCA 66907	17
				AIRPOWER		
18	21	24	20	**SMOKE RINGS IN THE DARK** T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	18
19	18	18	19	**STEAM** J.SCAIFE (L.ANDERSON,B.REGAN)	TY HERNDON (C) (D) EPIC 79269 †	18
20	26	29	8	**BACK AT ONE** C.CHAMBERLAIN (B.MCKNIGHT)	MARK WILLS MERCURY ALBUM CUT †	20
21	25	28	11	**BEER THIRTY** B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	21
22	16	14	24	**WHAT DO YOU SAY TO THAT** T.BROWN,G.STRAIT,C.LAUDERDALE,M.MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 172108	4
23	20	19	38	**AMAZED** D.HUFF (M.GREEN,A.MAYO,C.LINDSEY)	LONESTAR (V) BNA 65755 †	1
24	23	26	17	**THE QUITTIN' KIND** D.COOK,L.WILSON (S.HOGIN,P.BARNHART,M.D.SANDERS)	JOE DIFFIE (C) (D) EPIC 79268	23
25	28	31	10	**BECAUSE YOU LOVE ME** T.MCGRAW,B.GALLIMORE (J.S.SHERRILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	25
26	27	27	18	**IT'S A LOVE THING** M.ROLLINGS (K.URBAN,M.POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	26
27	30	32	17	**THIS WOMAN NEEDS** D.HUFF (K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	27
28	29	30	15	**DON'T LIE** P.WORLEY (C.BIGGERS,F.ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT †	28
29	32	34	8	**LESSONS LEARNED** T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	29
30	35	37	6	**HOW DO YOU LIKE ME NOW?!** J.STROUD,T.KEITH (T.KEITH,G.CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT	30
31	33	33	11	**SMALL STUFF** D.COOK,ALABAMA (M.COLLIE,H.KANTER,E.STEVENS)	ALABAMA RCA ALBUM CUT	31
32	34	35	12	**IT WAS** T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	32
33	38	40	6	**LOVE'S THE ONLY HOUSE** M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.DAWSON)	MARTINA MCBRIDE RCA ALBUM CUT	33
34	37	38	6	**A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** N.WILSON,B.CANNON (H.WILLIAMS,JR.)	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES (C) (D) (V) WARNER BROS. 16895/WRN	34
35	36	36	11	**DON'T MAKE ME BEG** W.C.RIMES (F.ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087 †	35
36	39	39	9	**CARLENE** B.GALLIMORE (P.VASSAR,C.BLACK,R.M.BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	36
37	40	42	6	**DADDY WON'T SELL THE FARM** J.SCAIFE (S.FOX,R.BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	37
38	31	22	20	**A MAN AIN'T MADE OF STONE** J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,R.LERNER,F.GOLDIE)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	16
39	41	41	14	**IT'S A BEAUTIFUL THING** C.FARREN (J.STEELE,C.WISEMAN)	PAUL BRANDT (C) (D) (V) REPRISE 16926/WRN	39
40	44	46	9	**BUY ME A ROSE** K.ROGERS,B.MAHER,J.MCKELL (J.FUNK,E.HICKENLOOPER)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	40
41	43	45	7	**CAN'T NOBODY LOVE YOU (LIKE I DO)** J.STROUD (D.ORTON,C.MAJESKI)	WYNONNA (C) (D) (T) CURB 172141/MERCURY	41
42	42	44	10	**GOD GAVE ME YOU** D.HUFF (J.HOUSTON,A.GOLDMARK,J.D.HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	42
43	46	53	18	**ALL I WANT FOR CHRISTMAS IS YOU** J.STROUD (A.STONE,T.POWERS)	VINCE VANCE & THE VALIANTS WALDOXY ALBUM CUT/MALACO †	43
44	47	56	5	**ME AND MAXINE** K.STEGALL (G.BRADBERRY,M.LUNN)	SAMMY KERSHAW MERCURY ALBUM CUT	44
45	58	66	3	**DECK THE HALLS** D.HUFF (PUBLIC DOMAIN)	SHEDAISY (D) LYRIC STREET 164036 †	45
46	RE-ENTRY		16	**REDNECK 12 DAYS OF CHRISTMAS** S.ROUSE,D.GRAU (J.FOXWORTHY,S.ROUSE,D.GRAU,T.WILSON)	JEFF FOXWORTHY (V) WARNER BROS. 17526/WRN †	18
47	RE-ENTRY		16	**LET IT SNOW, LET IT SNOW, LET IT SNOW** R.CHANCEY,E.SEAY (S.CAHN,J.STYNE)	RICOCHET (C) (D) COLUMBIA 78749 †	41
48	49	52	14	**TIL' SANTA'S GONE (I JUST CAN'T WAIT)** J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 3709	38
49	45	43	11	**HERE COMES MY BABY** R.MALO,D.COOK (C.STEVENS)	THE MAVERICKS MERCURY ALBUM CUT †	42
50	52	58	17	**CHRISTMAS IN DIXIE** H.SHEDD,ALABAMA (T.GENTRY,R.OWEN,J.COOK,M.HERNDON)	ALABAMA (C) (V) RCA 64436	35
51	48	50	8	**THE COLD HARD TRUTH** K.STEGALL (J.O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	48
52	RE-ENTRY		5	**CHRISTMAS CAROL** S.EWING,K.SCRUGGS (S.EWING,D.SAMPSON)	SKIP EWING MCA NASHVILLE ALBUM CUT	52
53	56	65	5	**I WILL BE** M.SPIRO (T.LEAH,B.FARRELL)	LILA MCCANN ASYLUM ALBUM CUT	53
54	63	71	4	**THE FUN OF YOUR LOVE** R.BYRNE (A.ROBOFF,B.N.CHAPMAN,J.DAY)	JENNIFER DAY (C) (D) (V) BNA 65931	54
55	53	54	6	**TAKE A LETTER MARIA** W.WILSON,O.STONE (R.B.GREAVES)	DOUG STONE ATLANTIC ALBUM CUT	53
56	57	60	5	**WHAT I NEED** S.HENDRICKS,M.GREEN)	JULIE REEVES VIRGIN ALBUM CUT	56
57	60	63	3	**UNBREAKABLE HEART** B.GALLIMORE (B.TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	57
58	54	55	13	**I'M DIGGIN' IT** T.BROWN,J.TEAGUE (D.BURGESS,M.MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	54
59	66	75	8	**HERE'S YOUR SIGN CHRISTMAS** D.GRAU (B.ENGVALL,D.GRAU)	BILL ENGVALL WARNER BROS. ALBUM CUT/WRN †	39
60	61	61	7	**SLEIGH RIDE** R.LANDIS (M.PARISH,L.ANDERSON)	LORRIE MORGAN BNA ALBUM CUT †	60
61	RE-ENTRY		5	**GRANDMA GOT RUN OVER BY A REINDEER** ELMO & PATSY (R.BROOKS)	ELMO & PATSY (C) (V) EPIC 05479 †	61
62	59	57	8	**BRING IT ON** D.JOHNSON,J.HOBBS (R.RUTHERFORD,B.TEREN)	KEITH HARLING (C) (D) (V) GIANT 16900	57
				HOT SHOT DEBUT		
63	NEW ▶		1	**SHE'S MORE** D.MALLOY,J.G.SMITH (L.HENGBER,R.CROSBY)	ANDY GRIGGS (V) RCA 65936 †	63
64	RE-ENTRY		3	**SECRET OF GIVING** D.MALLOY,R.MCENTIRE (R.BOWLES,S.RUSS)	REBA MCA NASHVILLE ALBUM CUT	59
65	70	—	2	**SLEIGH RIDE** A.REYNOLDS (L.ANDERSON,M.PARISH)	GARTH BROOKS CAPITOL ALBUM CUT	65
66	NEW ▶		1	**SANTA'S GOT A SEMI** D.JOHNSON,J.HOBBS (D.JOHNSON,P.BUNCH)	KEITH HARLING GIANT ALBUM CUT	66
67	RE-ENTRY		3	**WHITE CHRISTMAS** A.REYNOLDS (I.BERLIN)	GARTH BROOKS CAPITOL ALBUM CUT	67
68	NEW ▶		1	**THERE'S NO PLACE LIKE HOME FOR THE HOLIDAYS** A.REYNOLDS (A.STILLMAN,R.ALLEN)	GARTH BROOKS CAPITOL ALBUM CUT	68
69	NEW ▶		1	**IT'S THE MOST WONDERFUL TIME OF THE YEAR** A.REYNOLDS (E.POLA,G.WYLE)	GARTH BROOKS CAPITOL ALBUM CUT	69
70	68	68	6	**LET'S MAKE LOVE** B.GALLIMORE,F.HILL (C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
71	51	49	6	**LITTLE BIRD** E.SEAY,W.RAMBEAUX (S.AUSTIN,J.C.DAVIS,W.RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13184 †	49
72	NEW ▶		1	**SANTA ON THE ROOFTOP** R.WAKE (A.ROMAN,A.ROBOFF)	TRISHA YEARWOOD & ROSIE O'DONNELL COLUMBIA ALBUM CUT	72
73	69	70	6	**AGAINST THE WIND** R.SALL (B.SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK CUT/EEG	65
74	72	—	2	**LET IT SNOW, LET IT SNOW, LET IT SNOW** T.BROWN,G.STRAIT (S.CAHN,J.STYNE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	72
75	NEW ▶		1	**ROCKIN' AROUND THE CHRISTMAS TREE** E.GORDY,JR.,ALABAMA (J.MARKS)	ALABAMA RCA ALBUM CUT	75

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi single availability. © 1999, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

DECEMBER 25, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	2	3	6	**DECK THE HALLS** LYRIC STREET 164036/HOLLYWOOD (1 week at No. 1)	SHEDAISY
2	1	1	11	**BIG DEAL** CURB 73086	LEANN RIMES
3	3	2	17	**IT DON'T MATTER TO THE SUN/LOST IN YOU** CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
4	4	4	12	**STEAM** EPIC 79269/SONY	TY HERNDON
5	NEW ▶		1	**A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** WARNER BROS. 16895/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
6	5	5	6	**LITTLE BIRD** ARISTA NASHVILLE 13184	SHERRIE AUSTIN
7	6	6	12	**I'M DIGGIN' IT** MCA NASHVILLE 172121	ALECIA ELLIOTT
8	7	7	18	**ALL THINGS CONSIDERED** MONUMENT 79248/SONY	YANKEE GREY
9	8	9	8	**THE QUITTIN' KIND** EPIC 79268/SONY	JOE DIFFIE
10	9	8	4	**CAN'T NOBODY LOVE YOU (LIKE I DO)** CURB 172141/MERCURY	WYNONNA
11	11	11	38	**PLEASE REMEMBER ME/FOR A LITTLE WHILE** CURB 73080	TIM MCGRAW
12	10	10	25	**LONELY AND GONE** COLUMBIA 79210/SONY	MONTGOMERY GENTRY
13	12	12	132	**HOW DO I LIVE** ▲³ CURB 73022	LEANN RIMES
14	22	—	2	**TWENTIETH CENTURY** RCA 65917/RLG	ALABAMA
15	13	17	29	**LIGHTNING DOES THE WORK** WARNER BROS. 16984/WRN	CHAD BROCK
16	15	14	17	**ARE YOUR EYES STILL BLUE** CURB 73085	SHANE MCANALLY
17	14	18	6	**DON'T MAKE ME BEG** CURB 73087	STEVE HOLY
18	NEW ▶		1	**CATTLE CALL** CURB 73088	EDDY ARNOLD WITH LEANN RIMES
19	16	15	17	**A MATTER OF TIME** BNA 65784/RLG	JASON SELLERS
20	17	13	31	**NEVER BEEN KISSED** ARISTA NASHVILLE 13140	SHERRIE AUSTIN
21	20	21	33	**ROCKY TOP '96** DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
22	18	16	24	**YOU'RE STILL BEAUTIFUL TO ME** ASYLUM 64035/EEG	BRYAN WHITE
23	21	19	30	**THAT DON'T IMPRESS ME MUCH** MERCURY 172118	SHANIA TWAIN
24	RE-ENTRY		14	**I WANT A MAN** 143/WARNER BROS. 16932/WRN	LACE
25	19	20	39	**WHO NEEDS PICTURES** ARISTA NASHVILLE 13156	BRAD PAISLEY

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 1999, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER

by Wade Jessen

BOUQUET OF ROSES: In the last published Billboard issue in which the feat could officially be accomplished, 81-year-old **Eddy Arnold** claims chart entries in six different decades with the debut of a new duet version of "Cattle Call" (with **LeAnn Rimes**) (Curb) on Top Country Singles Sales at No. 18.

The song originally appeared in the spring of 1945 as the B-side of Arnold's first chart entry, "Each Minute Seems Like A Million Years," on RCA's Bluebird imprint. However, it was Arnold's sprightly 1955 version that sent the yodeling cowboy anthem to the top of the charts for two weeks that year.

Although Arnold hasn't scored a top 10 radio hit in nearly 20 years, and his most recent top 20 album dates back to 1971, he has recorded numerous times since then and only recently retired from touring. All of his chart entries have been on RCA, except for a three-year detour with MGM and its former chief, **Mike Curb**, for whom Arnold occasionally records.

Congratulations, Mr. Arnold. You're definitely a yardstick by which all true gentlemen in our business can be measured.

AS WE CLOSE THE BOOKS: Compared with the way things were up and down Music Row 10 years ago, it's a much different Nashville that we reflect upon as a new decade dawns with the approach of a new millennium.

To many industry insiders, particularly those who were around prior to the explosive growth of the '90s, Nashville's country music community has all but lost the pervasive sense of community that had long been one of its chief identifying traits and the characteristic that set it apart from the rest of the music world.

The '90s brought multinational and absentee ownership to most major recording and publishing companies in town, and the Telecommunications Act of 1996 hurled the characteristically genial relationship between country radio and record companies into a new era of competitiveness and introduced those involved to "the art of the deal."

Even though many handled the quick and blunt changes with some measure of welcome, it is the relatively new process of salvaging some of that old cooperative sentiment and spirit that has proved to be most difficult in the last half of the decade.

As the new year arrives, it is my wish for Nashville's music industry to celebrate our successes a bit more collectively than we have recently, even if we do it in less public ways than we used to. It's our privilege to work in jobs that we can feel good about and to reaffirm that we're part of a very special community that thrives in a very special city. Happy holidays to all.

WE NEVER CLOSE: Please keep in mind that charts from our upcoming unpublished issue are available to paid subscribers of Billboard Online; they are also for sale through our research department (E-mail research@billboard.com or call 212-536-5054).

NASHVILLE SCENE

(Continued from page 36)

become part of a larger park nestled against a new traffic circle, with a musical statue in its center. The traffic circle will replace the awkward five-way intersection where Music Square East meets Division and Demonbreun streets.

At one of those corners, the Country Music Hall of Fame is starting to pack up for its move in mid-2001 to its new headquarters downtown, next to the Gaylord Entertainment Center. The Hall of Fame building has been bought by BMI, which is next door, and plans for that building have not been finalized.

Across Demonbreun from the hall, the former Barbara Mandrell Museum, later the Crook and Chase gift ship, will become a Ritz-Carlton Hotel, with gardens and perhaps luxury condo tower floors atop the hotel. Nashville will become undoubtedly the only city with a Ritz-Carlton Hotel cheek-by-jowl with a Shoney's Inn (for non-Southern readers, Shoney's is a budget motel and chicken-fried-steak kind of restaurant and coffee shop that caters to the RV crowd).

Just across Demonbreun Street, the strip of country music tourist shops that runs down to the entrance ramp to Interstate 40 is almost completely shut down, and that prime real estate is expected to become office buildings. Further down Broadway, the former Atlantic Records Nashville building is now empty, after Atlantic moved into the Warner Bros. building on Music Square East, next to BMI.

Heading south on Music Circle across from BMI, the former Arista/Nashville building is now occupied by an audio engineering school. Next door, the former RCA Label Group building is empty and for lease. RCA and Arista moved earlier this year into a former nursing home building on 18th Avenue South that is now the BMG building. (More about Arista elsewhere.)

On Music Square West, the black glass Mercury Records Nashville building has a for-lease sign on it. Mercury will move in the first quarter of 2000 into the MCA Nashville building around the corner on Music Square East, into space that the late Decca Records once occupied.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

73 **AGAINST THE WIND** (Gear, ASCAP) WBM
43 **ALL I WANT FOR CHRISTMAS IS YOU** (Songs Of Delta Boy, ASCAP)
8 **ALL THINGS CONSIDERED** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
23 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
20 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
25 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL/WBM
21 **BEER THIRTY** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
9 **BIG DEAL** (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
1 **BREATHE** (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
62 **BRING IT ON** (Songs Of Universal, BMI/Zomba, BMI/Teren It Up, BMI) WBM
40 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
41 **CAN'T NOBODY LOVE YOU (LIKE I DO)** (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM
36 **CAHLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
52 **CHRISTMAS CAROL** (Acuff-Rose, BMI/Golden Reed, ASCAP) WBM
50 **CHRISTMAS IN DIXIE** (Sony/ATV Tree, BMI/Wildcountry, BMI) WBM
51 **THE COLD HARD TRUTH** (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
15 **COME ON OVER** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
34 **A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** (Bocephus, BMI) HL
5 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
37 **DADDY WON'T SELL THE FARM** (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
45 **DECK THE HALLS** (Public Domain)
28 **DON'T LIE** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
35 **DON'T MAKE ME BEG** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
54 **THE FUN OF YOUR LOVE** (Almo, ASCAP/BNC, ASCAP/Lillaly, ASCAP/Anwa, ASCAP) WBM
42 **GOD GAVE ME YOU** (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
61 **GRANDMA GOT RUN OVER BY A REINDEER** (Kris, SESAC) WBM
2 **HE DIDN'T HAVE TO BE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
49 **HERE COMES MY BABY** (Mainstay, BMI)
59 **HERE'S YOUR SIGN CHRISTMAS** (Twin Spurs, BMI/Boo-N-Bing, BMI)
10 **HOME TO YOU** (Arlos Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
30 **HOW DO YOU LIKE ME NOW?!** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
11 **I LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
58 **I'M DIGGIN' IT** (Burg-Isle, BMI/Starstruck Angel, BMI) HL
39 **IT'S A BEAUTIFUL THING** (Windswept, ASCAP/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
26 **IT'S A LOVE THING** (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
69 **IT'S THE MOST WONDERFUL TIME OF THE YEAR** (Barnaby, ASCAP)
32 **IT WAS** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
53 **I WILL BE** (Titania, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRBI, ASCAP/Summerdawn, ASCAP/McSpadden-Smith, ASCAP) HL
29 **LESSONS LEARNED** (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
47 **LET IT SNOW, LET IT SNOW, LET IT SNOW** (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Chappell & Co., ASCAP) HL/WBM
74 **LET IT SNOW, LET IT SNOW, LET IT SNOW** (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Chappell & Co., ASCAP) HL/WBM
70 **LET'S MAKE LOVE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) HL/CLM/WBM
71 **LITTLE BIND** (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Warner-Tamerlane, BMI/Mother Tracy, BMI) HL/WBM
16 **LIVE, LAUGH, LOVE** (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
33 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
38 **A MAN AIN'T MADE OF STONE** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckalesia, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM
44 **ME AND MAXINE** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunnmusic, ASCAP) WBM
7 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
6 **POP A TOP** (Sony/ATV Tree, BMI) HL
17 **PUT YOUR HAND IN MINE** (Acuff-Rose, BMI/Milene, ASCAP) HL
24 **THE QUITTIN' KIND** (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
46 **REDNECK 12 DAYS OF CHRISTMAS** (Max Laffs, BMI/Shabloo, BMI/WarPrise, BMI/Wilson & Dipetta, ASCAP) WBM
75 **ROCKIN' AROUND THE CHRISTMAS TREE** (St. Nicholas, ASCAP)
72 **SANTA ON THE ROOFTOP** (Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP/Anwa, ASCAP/Irving, BMI) WBM
66 **SANTA'S GOT A SEMI** (Sydney Erin, BMI/Pat Price, BMI)
64 **SECRET OF GIVING** (Starstruck Angel, BMI/Missoula, BMI)
63 **SHE'S MINE** (Starstruck Writers Group, ASCAP/Glen Hikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) WBM
13 **SHE THINKS MY TRACTOR'S SEXY** (EMI Blackwood, BMI/Jelinde, BMI/Scarlet Moon, BMI/CMI, BMI) HL
60 **SLEIGH RIDE** (Mills, ASCAP/EMI April, ASCAP) WBM
65 **SLEIGH RIDE** (EMI Mills, ASCAP) WBM
31 **SMALL STUFF** (Daniel Island, BMI/How Ya' Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
14 **SMILE** (DreamWorks, BMI/Encore, ASCAP) CLM
18 **SMOKE RINGS IN THE DARK** (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
12 **SOMETHING LIKE THAT** (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
19 **STEAM** (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL
55 **TAKE A LETTER MARIA** (Universal-Songs Of PolyGram International, BMI) WBM
68 **THERE'S NO PLACE LIKE HOME FOR THE HOLIDAYS** (Kitty Anne, ASCAP/Charlie Deitcher, ASCAP)
27 **THIS WOMAN NEEDS** (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
46 **TIL' SANTA'S GONE (I JUST CAN'T WAIT)** (Wordy, ASCAP/Songs Of Hamstein, ASCAP/Hamstein Cumberland, BMI) WBM
57 **UNBREAKABLE HEART** (Blue Gator, ASCAP/Mavenck, ASCAP/WB, ASCAP) WBM
22 **WHAT DO YOU SAY TO THAT** (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/CMI, BMI) HL
4 **WHAT DO YOU SAY** (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
56 **WHAT I NEED** (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
3 **WHEN I SAID I DO** (Blackened, BMI) WBM
67 **WHITE CHRISTMAS** (Irving Berlin, ASCAP) HL

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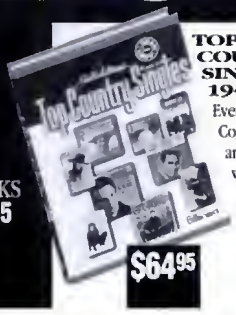

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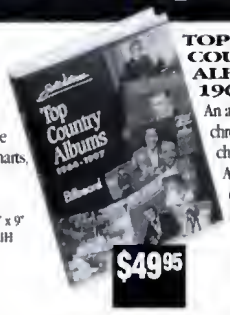

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Billboard TOP COUNTRY ALBUMS™

DECEMBER 25, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1/Greatest Gainer		
1	2	1	110	SHANIA TWAIN ◆[15] MERCURY 536003 (10.98/17.98) 48 weeks at No. 1	COME ON OVER	1
2	3	3	5	FAITH HILL WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
3	1	2	3	GARTH BROOKS CAPITOL 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	1
4	4	4	15	DIXIE CHICKS ▲[3] MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	5	6	7	LEANN RIMES ● CURB 77947 (10.98/17.98)	LEANN RIMES	1
6	6	7	32	TIM MCGRAW ▲[2] CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	7	8	7	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
8	9	9	98	DIXIE CHICKS ▲[3] MONUMENT 68195/SONY (10.98 EQ/17.98) HOT	WIDE OPEN SPACES	1
9	8	5	3	REBA MCENTIRE MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
10	12	11	28	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
11	10	12	12	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	10
12	13	13	41	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
13	11	10	12	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	10
14	14	14	13	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
15	15	15	31	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HOT	THE WHOLE SHEBANG	6
16	16	16	11	CLINT BLACK RCA 67823/RLG (10.98/16.98)	O'LECTRIFIED	7
17	17	17	91	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
18	18	19	28	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HOT	WHO NEEDS PICTURES	13
19	19	18	86	FAITH HILL ▲[4] WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
20	21	20	12	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
21	22	22	7	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
22	20	21	56	GARTH BROOKS ◆[12] CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
23	24	24	41	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
24	23	23	25	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
25	25	27	9	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
26	27	31	31	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
27	29	28	8	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HOT	HOW BIG'A BOY ARE YA? VOLUME 6	16
28	26	25	6	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
29	30	29	29	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
30	31	32	84	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HOT	WISH YOU WERE HERE	8
31	38	55	3	VARIOUS ARTISTS HIP-O 564632/UNIVERSAL (6.98/11.98)	ALL-STAR COUNTRY CHRISTMAS	31
32	28	26	8	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	22
33	36	40	19	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
34	32	30	6	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
35	34	12	6	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	28
36	33	34	36	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HOT	TATTOOS & SCARS	14
37	35	33	10	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
38	37	35	12	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
39	35	34	67	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
40	45	39	68	ALABAMA ▲[1] RCA 67[illegible] (10.98/16.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
41	40	36	32	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
42	47	49	13	JOHN PRINE OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
43	41	42	30	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HOT	SINGLE WHITE FEMALE	15
44	42	43	7	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
45	43	41	82	SOUNDTRACK ▲[2] CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
46	50	46	38	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
47	48	51	36	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
48	46	44	30	DWIGHT YOAKAM REPRISE [illegible] (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
49	52	69	70	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
50	49	45	27	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
				Pacesetter		
51	63	59	6	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	28
52	60	65	16	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
53	44	47	6	BILL ENGVALL WARNER BROS. 47488/WRN (10.98/16.98)	HERE'S YOUR CHRISTMAS ALBUM	44
54	54	54	70	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
55	56	57	26	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
56	51	48	6	TRACY BYRD RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
57	55	52	12	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HOT	UNTAMED	41
58	57	56	29	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
59	64	66	7	CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98) HOT	JUDGMENTAL	48
60	62	62	77	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
61	58	50	16	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
62	59	64	5	THE MAVERICKS MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
63	65	63	33	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HOT	CHAD BROCK	37
64	70	72	70	VINCE GILL ● MCA NASHVILLE 170017 (10.98/16.98)	THE KEY	1
65	66	60	18	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HOT	LOVE IN THE REAL WORLD	14
66	71	73	24	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
67	61	70	52	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
68	RE-ENTRY		3	VARIOUS ARTISTS COMING HOME 42254 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 1: A GATHERING OF COUNTRY MUSIC LEGENDS	39
69	68	61	16	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
70	RE-ENTRY		3	VARIOUS ARTISTS COMING HOME 42255 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 3: A GATHERING OF COUNTRY MUSIC LEGENDS	41
75	58	67	12	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	39
72	RE-ENTRY		3	VARIOUS ARTISTS COMING HOME 42256 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 2: A GATHERING OF COUNTRY MUSIC LEGENDS	40
73	RE-ENTRY		16	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HOT	RIDE WITH BOB	24
74	73	74	45	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HOT	HOW BIG'A BOY ARE YA? VOLUME 5	13
75	67	58	24	VARIOUS ARTISTS ARISTA NASHVILLE 18650 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HOT indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums™

DECEMBER 25, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98) 6 weeks at No. 1	WHITE CHRISTMAS	22
5	2	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170039 (10.98/16.98)	BREATH OF HEAVEN – A CHRISTMAS COLLECTION	22
5	3	SHANIA TWAIN ◆[11] MERCURY 522686 (10.98/17.98) HOT	THE WOMAN IN ME	253
5	6	VINCE GILL ▲[2] MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	72
5	1	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	15
5	6	TIM MCGRAW ▲[2] CURB 77886 (10.98/16.98)	EVERYWHERE	132
7	10	BROOKS & DUNN ▲[7] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	117
5	6	GARTH BROOKS ◆[10] CAPITOL 29659 (10.98/15.98)	THE HITS	225
5	1	REBA MCENTIRE ▲ MCA NASHVILLE 442031 (3.98/7.98)	MERRY CHRISTMAS TO YOU	56
10	11	ALAN JACKSON ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	216
11	10	MARTINA MCBRIDE ▲[7] RCA 67516/RLG (10.98/16.98)	EVOLUTION	120
12	12	GEORGE STRAIT ▲[2] MCA NASHVILLE 325800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	56
13	9	TRISHA YEARWOOD ● MCA NASHVILLE 111091 (3.98/6.98)	THE SWEETEST GIFT	20
16	16	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (1.98/5.98)	A CHRISTMAS TOGETHER	29
21	21	THE JUDDS ▲ CURB 112093/UNIVERSAL SPECIAL PRODUCTS (3.98/6.98)	CHRISTMAS TIME WITH THE JUDDS	35
16	16	HANK WILLIAMS JR. ▲[4] CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	288
12	12	VARIOUS ARTISTS HIP-O 440124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	13
21	23	TIM MCGRAW ▲[5] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	298
21	23	PATSY CLINE ▲[8] MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	664
21	—	KENNY ROGERS ● MAGNATONE 108 (10.98/16.98)	THE GIFT	24
21	25	PATSY CLINE MCA NASHVILLE 420265 (2.98/5.98)	HEARTACHES	52
22	16	ALAN JACKSON ▲ ARISTA NASHVILLE 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	52
21	24	JOHN BERRY CAPITOL 32663 (7.98/11.98)	O HOLY NIGHT	24
21	12	ALABAMA BMG SPECIAL PRODUCTS 44753 (3.98/6.98)	ALABAMA CHRISTMAS	5
25	21	ANNE MURRAY SBK/EMI 31145/CAPITOL (10.98/16.98)	BEST OF THE SEASON	7

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices are equivalent prices, which are projected from wholesale prices. HOT indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Classical KEEPING SCORE

by Bradley Bambarger

CHEERS: It may seem odd to state in Billboard, but chart success is hardly the sole measure of achievement in music, particularly classical music—which has always been created with a longer view in mind. Still, it would only be right to offer seasonal congratulations to those artists and record companies who did register well on Billboard's classical and crossover lists this year, beginning with that vocal phenomenon **Andrea Bocelli**.

Bocelli's October stage debut in the title role of **Massenet's** "Werther" (in Detroit) may have been roundly panned, but on record, the populist Italian tenor is platinum. Bocelli has three Philips discs in the '99 year-end Top Classical Albums list, occupying the top two slots—and No. 6 with his latest release, "Sacred Arias." Issued Nov. 9, that album is the highest-debuting classical set ever on The Billboard 200, bowing at No. 31. "Sacred Arias" is also the fastest classical album to be certified platinum by the Recording Industry Assn. of America since 1994's "The Three Tenors."

Other artists to score high on Top Classical Albums this year are perennial hitmakers **Cecilia Bartoli** (Decca) and **Yo-Yo Ma** (Sony Classical). The mezzo's glorious '98 release "Live In Italy" finished this year at No. 14; from earlier this year, her duet disc with **Bryn Terfel** ended up at No. 17, and this fall's "Vivaldi Album" made a strong early showing at No. 27. Issued in February, Ma's prosaically titled but beautifully played "Simply Baroque" finished the year at No. 5, while his new "Solo" has already placed at No. 23. The cellist's '98 **Piazzolla** and **Bach** sets were again fixtures, at No. 16 and No. 22, respectively.

Other relatively "straight" classical albums to do well in '99 were Telarc's **Rachmaninoff** piano-roll reincarnation "A Window In Time" and guitarist **Paul Galbraith's** excellent two-disc Delos set of Bach transcriptions, which finished at No. 33 and No. 38, respectively. Also, Sony Classical's soundtrack to the risible **Jacqueline du Pré** biopic "Hilary And Jackie" ended up at No. 19, with the film powering the late cellist's classic EMI recording of the **Elgar** concerto to No. 43 (the only reissue to place so high).

On Top Classical Crossover, the No. 1 album for '99 is **John Williams'** Sony Classical soundtrack to the "Star Wars" prequel. Wee Welsh warbler **Charlotte Church's** sophomore Sony album is next, with three Angel discs by operatically challenged pop singer **Sarah Brightman** to round out the top five. The year-end midline chart was dominated by Philips, Sony, and RCA themed compilations of the "Mozart For Midwifing" variety, although the sampler disc to Philips' "Great Pianists Of The 20th Century" edition came in at a heartening No. 11.

If Keeping Score were to hand out awards, several would go to those labels that released beautiful boxed sets and large-scale editions. Philips' brave "Great Pianists" series was far from perfect, but all the critical carping about details at least means people care—and the imperfections hardly blemish the achievement as a whole. Other labels deserving kudos include Teldec (for its "Bach 2000"), RCA ("The Rubinstein Collection"), and Sony (the wonderful "Original Jackets" sets of "Glenn Gould Plays Bach" and "Stravinsky Conducts Stravinsky"). And some of the best classic recordings weren't reissues and didn't come from old-line record companies: The "BBC Legends" series is treasurable, as are **the New York Philharmonic** "American Celebration" and **Philadelphia Orchestra** "Centennial Collection" boxed sets.

Perhaps most laudable, though, is an ambitious venture devoted to the new: Deutsche Grammophon's "20/21" series, which has astutely documented modern music—and done so in the hippest, most attractive manner possible. So far, the series includes instrumental music by **Toru Takemitsu**, **Arvo Pärt**, **Pierre Boulez**, **Luciano Berio**, **Mauricio Kagel**, and **Elliott Carter**, not to mention wildly divergent operas by **Olivier Messiaen** and **André Previn**. The sublime set of Takemitsu's "Quotation Of Dream" from **Oliver Knussen** and **the London Sinfonietta** is Keeping Score's favorite disc of the year.

Other Keeping Score raves: the cutting-edge edutainment of the CD-ROM included free with Harmonia Mundi's Bach "St. Matthew Passion" set from **Philippe Herreweghe**; the WinStar DVD of **Susan Lacy's** affecting documentary "Leonard Bernstein: Reaching For The Note"; the luminous RCA recording of **Kurt Weill's** "Der Silbersee" from **Markus Stenz** and **Ensemble Modern**; lutenist **Hopkinson Smith's** Astrée album of **S.L. Weiss** partitas; **Robert Hill's** unique Hänssler set of Bach works for the lute-harpsichord; and moving discs of **Gavin Bryars'** "Cadman Requiem" (Point) and **John Tavener's** "Eternity's Sunrise" (Harmonia Mundi). Another favorite composer showcase is the most recent EMI album devoted to **Thomas Adès**, which revolves around the stunning orchestral work "Asyla."

More than a few pundits on stateside shores have suspected that all the hoopla over Adès has been Anglophone hype, but the approbation for "Asyla" is deserved. The 28-year-old Faber composer just won the University of Louisville's Grawemeyer Award for the 25-minute piece, making him the youngest recipient of the $200,000 composition prize since its inception in 1985. (Past winners include Takemitsu, **Witold Lutoslawski**, and **John Adams**; last year, **Tan Dun** won for his opera "Marco Polo.") Written for **Sir Simon Rattle** and **the City Of Birmingham Symphony**, "Asyla" was premiered by them in fall '97, with the same tandem touring the work and recording it for EMI.

1999★IN★REVIEW

JEERS: Those who deserve coal in their stockings this year include RCA Victor/BMG Classics for copping to a lowbrow U.K. pop marketing device with a compilation called "The Only Classical CD You'll Ever Need." It beggars belief that a company in the business of selling records (the label of **Arthur Rubinstein** and **Michael Tilson Thomas** at that) would actually give an album such a title, mass-market compilation or not.

Others who've been naughty: Sony Classical, for getting **Kennedy's** bold **Jimi Hendrix** project (away from EMI) and then more or less abandoning it upon release . . . BBC Music magazine for making a big show of opening a North American publishing office and then shutting it down after just a year . . . The U.K.'s Haymarket Magazines, purchaser earlier this year of Gramophone Publications (family-owned for more than 75 years), for recently closing down Gramophone's beautifully done and sorely needed collector quarterlies on historical, opera, early music, and piano recordings; word is, though, that the piano and opera books have been purchased and may resurface . . . The many classical radio stations that complain about not being serviced with free product—but that don't have new-release programs and rarely even bother to back-announce artist, repertoire, and label when they do play anything new.

Finally, the most disheartening thing about 1999 was the creeping sense that more and more of the people who work at major classical labels don't like classical music. They don't really listen to it. And they're often embarrassed by it as a business—embarrassed not that it doesn't sell well enough to be profitable but that it doesn't sell like pop music. Yet classical music has never really sold like pop, and it never will. The great classical labels were created with an eye to the future, to creating great products that sell well over time (unlike most pop records, which soon become beer coasters). Obviously, the world is a different place now: The fiscal targets that were once annual and then quarterly are now monthly, and our attention-deficit culture stacks the odds against cultivating classical listeners. But perhaps getting a wider public to pay attention (and to pay for records) would be a bit easier if more of the people who marketed classical music actually took the time themselves to pay attention and value their own most valuable wares.

TOP CLASSICAL ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			◄ NO. 1 ►	
1	1	5	ANDREA BOCELLI PHILIPS 462200 (10.98/17.98) 5 weeks at No. 1	SACRED ARIAS
2	2	88	ANDREA BOCELLI ● PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM
3	3	2	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 609867 (17.98 CD)	FANTASIA 2000
4	5	8	LONDON SYMPHONY ORCH. LOMA MAR QUARTET MPL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
5	4	7	CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
6	6	36	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
7	11	4	ANNE SOFIE VON OTTER DG 459685 (17.98 CD)	HOME FOR CHRISTMAS
8	12	20	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
9	9	69	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
10	10	44	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
11	8	12	YO-YO MA SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
12	7	6	ANNE-SOPHIE MUTTER DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
13	NEW▶		CHOIR OF KING'S COLLEGE CAMBRIDGE EMI CLASSICS 73693 (16.98 CD)	A FESTIVAL OF NINE LESSONS & CAROLS
14	13	3	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907232 (12.98/18.98)	LEGENDS OF ST. NICHOLAS
15	14	43	ANDRE RIEU PHILIPS 6570[illegible] (10.98/17.98)	ROMANTIC MOMENTS

TOP CLASSICAL CROSSOVER™

			◄ NO. 1 ►	
1	1	4	CHARLOTTE CHURCH SONY CLASSICAL 64856 (10.98 EQ/16.98) 4 weeks at No. 1	CHARLOTTE CHURCH
2	2	39	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	27	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	34	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	5	32	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
6	6	3	SARAH BRIGHTMAN DECCA 83916 (17.98 CD)	THE SONGS THAT GOT AWAY
7	7	6	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
8	9	12	VARIOUS ARTISTS DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO
9	8	9	ARIA ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
10	10	50	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.98 EQ/16.98)	STEPMOM
11	11	68	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
12	13	4	DOMINGO/KAAS/FERNANDEZ SONY CLASSICAL 61798 (10.98 EQ/16.98)	CHRISTMASTIME IN VIENNA
13	12	9	JAMES GALWAY RCA VICTOR 63553 (10.98/16.98)	UN-BREAK MY HEART
14	15	21	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63516 (10.98/16.98)	A SPLASH OF POPS
15	14	14	EDGAR MEYER/JOSHUA BELL SONY CLASSICAL 60864 (10.98 EQ/16.98)	SHORT TRIP HOME

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. ■ indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

1 **CARRERAS-DOMINGO-PAVAROTTI** A TENOR'S CHRISTMAS SONY CLASSICAL
2 **BOSTON POPS (FIEDLER)** CHRISTMAS FESTIVAL RCA VICTOR
3 **CARRERAS-DOMINGO-PAVAROTTI** CHRISTMAS FAVORITES ● SONY CLASSICAL
4 **VARIOUS** THE GREATEST CHRISTMAS SHOW ON EARTH DECCA
5 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
6 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR
7 **BOSTON POPS (FIEDLER)** CHRISTMAS AT THE POPS RCA VICTOR
8 **LEONARD BERNSTEIN** THE JOY OF CHRISTMAS SONY CLASSICAL
9 **PHIL.ORCH.(ORMANDY)** NUTCRACKER SONY CLASSICAL
10 **VARIOUS** PACHELBEL CANON RCA VICTOR
11 **SHAW** FESTIVAL OF CAROLS RCA
12 **CARRERAS-DOMINGO-PAVAROTTI** TENORS ON TOUR SONY CLASSICAL
13 **ANTAL DORATI** TCHAIKOVSKY: NUTCRACKER/BEAUTY PHILIPS
14 **I SOLISTI VENETI (SCIMONE)** ALBINONI'S ADAGIOS ERATO
15 **BOSTON POPS ORCHESTRA (FIEDLER)** CHRISTMAS FESTIVAL POLYGRAM SPECIAL PRODUCTS

TOP CLASSICAL BUDGET

1 **VARIOUS** CLASSICAL PIANO MASTERPIECES MADACY
2 **VARIOUS** THE BEST OF MOZART LASERLIGHT
3 **BOSTON POPS ORCHESTRA (FIEDLER)** CHRISTMAS FAVORITES RCA SPECIAL PRODUCTS
4 **BERLIN SYM. (WOHLERT)** TCHAIKOVSKY: THE NUTCRACKER HLTS. LASERLIGHT
5 **VARIOUS** A NUTCRACKER CHRISTMAS INTERSOUND
6 **VARIOUS** TCHAIKOVSKY: THE NUTCRACKER SUITE INTERSOUND
7 **VARIOUS** CLASSICAL MIX POINT CLASSICS
8 **VARIOUS** NUTCRACKER SUITES HANDLEMAN
9 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
10 **VARIOUS** MASTERPIECES OF THE MILLENNIUM LASERLIGHT
11 **LUCIANO PAVAROTTI** CHRISTMAS WITH PAVAROTTI LASERLIGHT
12 **VARIOUS** BABY'S FIRST CLASSICS ST.CLAIR
13 **VARIOUS** A NUTCRACKER CHRISTMAS INTERSOUND
14 **VARIOUS** BEETHOVEN: GREATEST HITS REFERENCE GOLD
15 **JOHN SAYLESS** BEATLES GREATEST HITS INTERSOUND

Jazz BLUE NOTES™

by Steve Graybow

1999★IN★REVIEW

TOP TEN: No fanfare, just the 10 discs that amused, intrigued, and inspired this writer during 1999 (or, the ones that found their way into my computer's CD drive most often, on the days when I needed that umpteenth cup of coffee):

Branford Marsalis Quartet, "Requiem" (Columbia). Four explorers chart the course jazz has taken, while pushing the genre to its outer limits. If there is a jazz album of the year, this is it.

Sam Newsome & Global Unity, (Columbia). Juxtaposing the languages of world music and jazz, Newsome has the talent to run with the pack and the vision to put himself ahead of the game.

Charles Lloyd, "Voice In The Night" (ECM). Like the legendary phoenix, Lloyd periodically rises, taking the listener on a voyage through the deepest pockets of his beautiful, and beautifully chosen, compositions.

Andy Summers, "Green Chimneys" (RCA). A delightful pleasure, as Summers adds his own unique voice to the music of **Thelonious Monk**.

Matt Wilson Quartet, "Smile" (Palmetto). Serious blowing, engaging compositions, and plenty of tongue-in-cheek attitude make this an all-around winner.

Michael Brecker, "Time Is Of The Essence" (Verve). With **Larry Goldings'** organ in tow, Brecker turns in his most stirring performances to date.

Brad Mehldau, "Elegiac Cycle" and "Art Of The Trio 4" (both Warner Bros.). Two very different releases, chronicling the pianist's continued growth and boundless creativity.

Stefon Harris, "Black Action Figure" (Blue Note). A sophomore effort that raises the bar set by his engaging debut.

Don Byron, "Romance With The Unseen" (Blue Note). No concepts, just an intriguing lineup of musicians making beautiful, haunting music.

Wynton Marsalis, "Live At The Village Vanguard" (Columbia). A late-in-the-year entry that's too good not to list. A documentary of the musician, and band, that revitalized jazz and continues to push the music forward.

AND: The "best kept secret" award goes (with necessary irony) to **Richard Bona** for "Scenes From My Life" (Columbia), which should be anything but a secret.

The "question mark" award goes to 550 Music/Legacy's short-lived **Vertu**, whose summer "jam band" tour never materialized.

And finally, the "welcome back" award (although he wasn't really away) goes to **Keith Jarrett**, whose fourth-quarter "The Melody At Night, With You" (ECM) is an inspiring statement of reflection, resolution, and inner strength.

MARK THE DATES: Billboard/BET on Jazz's first Jazz Conference and Awards will be held June 7-9 at the JW Marriott, 1331 Pennsylvania Ave., Washington, D.C. 20004 (telephone 202-393-2000). The conference room rate is $219. Contact Billboard's **Michele Quigley** at 212-536-5002 for more information. We'll see you there.

And to borrow a phrase from **Rahsaan Roland Kirk**: May you have many "bright moments" in the year to come.

Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◄ No. 1 ►	
1	1	27	**OIANA KRALL** VERVE [illegible]	15 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	28	**HARRY CONNICK, JR.** COLUMBIA [illegible]	COME BY ME
3	3	11	**TONY BENNETT** [illegible] COLUMBIA [illegible]/CRG	BENNETT SINGS ELLINGTON HOT & COOL
4	4	8	**KEITH JARRETT** ECM [illegible] HS	THE MELODY AT NIGHT, WITH YOU
5	6	78	**VARIOUS ARTISTS** 32 JAZZ [illegible]	JAZZ FOR A RAINY AFTERNOON
6	5	7	**ROSEMARY CLOONEY** [illegible]	SONGS FROM THE GIRL SINGER - A MUSICAL AUTOBIOGRAPHY
7	7	9	**MICHAEL FEINSTEIN WITH THE MAYNARO FERGUSON BIG BAND** [illegible]	BIG CITY RHYTHMS
8	8	11	**VARIOUS ARTISTS** 32 JAZZ 32152	JAZZ FOR THOSE PEACEFUL MOMENTS
9	9	66	**VARIOUS ARTISTS** 32 JAZZ [illegible]	JAZZ FOR THE QUIET TIMES
10	12	30	**VARIOUS ARTISTS** 32 JAZZ [illegible]	JAZZ FOR A LAZY DAY
11	17	19	**VARIOUS ARTISTS** MASTER [illegible]	KINGS OF SWING
12	14	45	**MILES DAVIS** LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
13	13	12	**THE RAMSEY LEWIS TRIO** NARADA [illegible]	APPASSIONATA
14	11	45	**VARIOUS ARTISTS** 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
15	10	6	**MICHAEL BRECKER** VERVE [illegible]	TIME IS OF THE ESSENCE
16	16	52	**VARIOUS ARTISTS** 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
17	15	25	**VARIOUS ARTISTS** NARM [illegible]	JAZZ - DISCOVER AN AMERICAN ORIGINAL
18	NEW ▶		**WYNTON MARSALIS SEPTET** COLUMBIA [illegible]	LIVE AT THE VILLAGE VANGUARD
19	19	21	**THE PHIL COLLINS BIG BAND** ATLANTIC [illegible]	A HOT NIGHT IN PARIS
20	NEW ▶		**ELLA FITZGERALD** VERVE [illegible]	SOMETHING TO LIVE FOR
21	18	37	**CASSANORA WILSON** BLUE NOTE [illegible]/CAPITOL HS	TRAVELING MILES
22	20	8	**PATRICIA BARBER** PREMONITION/BLUE NOTE 22963/CAPITOL	COMPANION
23	24	16	**DUKE ELLINGTON** RCA [illegible]	1927-73 THE BEST OF DUKE ELLINGTON
24	25	4	**BENNY GOODMAN** LEGACY/COLUMBIA 65143/CRG	LIVE 1938 AT CARNEGIE HALL - COMPLETE
25	22	77	**DIANA KRALL** IMPULSE/GRP 059825/VG	STEPPIN' OUT — THE EARLY RECORDINGS

TOP CONTEMPORARY JAZZ ALBUMS™

			◄ No. 1 ►	
1	1	4	**KENNY G** ARISTA 19090	4 weeks at No. 1 FAITH - A HOLIDAY ALBUM
2	2	24	**KENNY G** ● ARISTA 19085	CLASSICS IN THE KEY OF G
3	3	11	**DAVE KOZ** CAPITOL 99458 HS	THE DANCE
4	4	6	**FOURPLAY** WARNER BROS. 47504	SNOWBOUND
5	5	42	**BONEY JAMES** WARNER BROS. 47283	BODY LANGUAGE
6	6	34	**JOE SAMPLE FEATURING LALAH HATHAWAY** PRA/GRP 059956/VG	THE SONG LIVES ON
7	11	3	**VARIOUS ARTISTS** WINDHAM HILL JAZZ 11460/WINDHAM HILL	JAZZ NOEL
8	14	2	**VARIOUS ARTISTS** RHINO 75864/AG	SMOOTH GROOVES - SENSUAL CHRISTMAS
9	12	9	**VARIOUS ARTISTS** KKSF 0013/SYNDISC	KKSF 103.7 SAMPLER FOR AIDS RELIEF VOL. 10
10	7	2	**PAT METHENY** WARNER BROS. 47366	A MAP OF THE WORLD (ORIGINAL SCORE)
11	9	59	**KIRK WHALUM** WARNER BROS. 47124 HS	FOR YOU
12	10	28	**PAUL HAROCASTLE** TRIPPIN 'N RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
13	15	7	**VARIOUS ARTISTS** WNUA 28/RYKODISC	WNUA CARES FOR KIDS FOUNDATION VOLUME 12
14	8	18	**NORMAN BROWN** WARNER BROS. 47300	CELEBRATION
15	18	2	**AL DI MEOLA** TELARC 83458	WINTER NIGHTS
16	13	12	**BRIAN CULBERTSON** ATLANTIC [illegible]/AG	SOMETHIN' BOUT LOVE
17	19	22	**RICHARD ELLIOT** BLUE NOTE 57481/CAPITOL HS	CHILL FACTOR
18	21	29	**THE RIPPINGTONS FEATURING RUSS FREEMAN** PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL	TOPAZ
19	16	5	**VARIOUS ARTISTS** WJJZ 26/RYKODISC	WJJZ 106.1 SMOOTH JAZZ VOLUME 6
20	23	28	**SPYRO GYRA** WINDHAM HILL JAZZ 11439/WINDHAM HILL	GOT THE MAGIC
21	NEW ▶		**GROVER WASHINGTON, JR.** COLUMBIA 69[illegible]/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
22	RE-ENTRY		**MEDESKI MARTIN & WOOD** GRAMAVISION [illegible]/RYKODISC	LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996
23	20	21	**INCOGNITO** TALKIN' LOUD/BLUE THUMB 546371/VG HS	NO TIME LIKE THE FUTURE
24	24	16	**BOB JAMES** WARNER BROS. 47355	JOY RIDE
25	25	24	**DOWN TO THE BONE** INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II

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1999

Billboard® music awards

We want to thank the
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behind-the-scene participants,
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Industry Poised For Next Digital Era On Eve Of Millennium

1999★IN★REVIEW

STUDIO MONITOR

by Paul Verna

IT SEEMS appropriate that the final year of the decade, the century, and the millennium was a watershed time for the recording industry.

Not only did 1999 usher in the technical specifications for second-generation sound carriers DVD Audio and Super Audio CD, it also marked a turning point for digital technology as a whole.

By now, most recorded projects employ digital technology virtually every step of the way and make use of high-resolution formats that as recently as a few years ago were off-limits to all but the most privileged music makers.

The year got off to a fast start with the confirmation of two major stories that started breaking at the tail end of 1998: the purchase of Miami's fabled Criteria Recording Studio by New York powerhouse the Hit Factory, and the acquisition by Cello Studios of three of the seven rooms that made up **Allen Sides'** Ocean Way/Record One complex in Los Angeles.

Those two studio transactions followed the mergers in December 1998 of Nashville studios Emerald Recording and Masterfonics on the one hand, and Seventeen Grand Recording and Love Shack Studios on the other.

Although some pundits viewed this wave of consolidation as evidence of tough times for top-flight studios, others dismissed the trend as an isolated cluster of business deals driven more by specific circumstances than by the overall business climate.

In fact, Sides left no doubt about the robust health of his business when just months after the sale to Cello, he expanded Ocean Way by taking over the building adjacent to it, which was formerly occupied by Bernie Grundman Mastering. (Sides already owned the building; **Bernie Grundman,** for his part, moved his studio around the corner.)

Soon after those studio deals, word broke that the technical specification for DVD Audio was finally a reality after years of technical and political hurdles that prevented its release. The development paved the way for a market introduction for DVD Audio hardware and software, which was promised before year's end but at press time had yet to occur.

Super Audio CD, the audiophile-driven digital sound carrier developed by Sony and Philips, also released its technical specification early in the year, and limited product introductions followed in Japan in May and the U.S. in the fall.

While these business and technical stories were unfolding, a small revolution was taking place in the mastering sector of the industry, as long-established players on both coasts either bolted or were asked to leave jobs they'd held for virtually their entire careers. The vacancies they left behind opened opportunities for other engineers to rise up the ladder.

The most momentous of the staff changes were **Stephen Marcussen's** abrupt departure from Los Angeles-based Precision Mastering, where he'd held sway for 20 years, and **Scott Hull's** sudden exit from New York juggernaut Masterdisk, where he'd built a career first under industry luminary **Bob Ludwig** and then as chief engineer and a widely respected mastering maven in his own right.

While Marcussen was not directly replaced at Precision, the studio hired New York vinyl specialist **Rick Essig** from Frankford Wayne and **Tom Baker** from Oasis and Future Disc Systems. Marcussen left to open his own eponymous facility in Los Angeles, but while he waited for his studio to be built, he operated out of **Dave Collins'** room at A&M Mastering.

Ironically, that studio was temporarily closed in the fall after its parent company, Universal Music, decided to sell it. At press time, it appeared that the Henson company had purchased the studio, which was scheduled to reopen Jan. 10 under the new ownership. However, it was not clear what role the former staffers of the recording and mastering divisions of A&M would have under the new regime.

At least one former A&M Mastering engineer, **Pat Sullivan,** left the facility and joined Bernie Grundman Mastering.

Hull joined New York studio Classic Sound, where he has brought a pop and rock sensibility to a studio long reputed for the jazz and classical work of its co-founders, **Tim Martyn** and **Tom Lazarus.** At Masterdisk, Hull's room was rebuilt and taken over by **Leon Zervos,** who joined the studio after developing a strong following at nearby rival Absolute Audio.

Other mastering engineers who changed affiliations included **Joe Palmaccio** (from Sterling Sound to Sony Music Studios), **Robert Vosgien** (from CMS to Capitol Mastering), and **Ron Boustead** (from Precision to CMS).

Mastering engineer Scott Hull left Masterdisk to join Classic Sound.

In the field of pro audio education, 1999 was among the busiest years on record, at least in the U.S., where Ex'Pression Center for New Media—a facility run by former Full Sail principal **Gary Platt**—opened in Emeryville, Calif., and Australia-based international powerhouse School of Audio Engineering (SAE) opened a branch in New York. Both

(Continued on next page)

Producer/engineer Chuck Ainlay, left, installed a Solid State Logic Axiom-MT digital console at Backstage Studio in Nashville, a newly renovated facility that he co-owns with Sound Stage owner Ron Kerr. Shown with Ainley, from left, are producer James Stroud, Wynonna's daughter Grace, and Wynonna. The photo was taken during sessions for Wynonna's latest Mercury Nashville project, for which Stroud produced several tracks.

Los Angeles-based mastering engineer Stephen Marcussen departed his job at Precision Mastering and spent most of the year working out of Dave Collins' room at A&M Mastering, pending the construction of Marcussen's own studio. Shown, from left, are Marcussen and fellow mastering veterans Bob Ludwig, Ted Jensen, and Collins. (Photo: Caryl McGowan)

THE • TOP • STORIES

- The Technical Specifications For DVD Audio And Super Audio CD Are Released, Clearing The Way For Market Introductions.
- The Hit Factory Acquires Miami's Criteria Recording Studios, And Cello Entertainment Purchases Three Of Ocean Way's Rooms.
- Ex'Pression Center And SAE Lead A Wave Of U.S. Pro Audio School Openings.
- Allen Sides Expands Ocean Way By Moving Into Former Bernie Grundman Mastering Site.
- Producer Bruce Fairbairn Dies At 49.
- Digidesign Ups The Ante In War Between Digital Audio Workstations And Modular Digital Multitracks.
- Mastering Business Undergoes Massive Changes As High-Profile Engineers Change Affiliations.
- A&M Studios Is Temporarily Shuttered By Parent Company Universal Music; Its Ultimate Fate Is Still Uncertain At Year's End.
- The Music Producers Guild Of The Americas Is Folded Into NARAS.
- Solid State Logic Axiom-MT Digital Consoles Make Inroads In Europe, U.S.
- Solid State Logic Braces For Sale As Parent Company Carlton Merges With A Rival Media Giant.
- Tascam And Mackie Introduce Affordable 24-Bit, 24-Track Hard-Disc Recorders.
- Jerry Harrison And Tom Zito Launch Unsigned Artist Internet Site garageband.com, With George Martin Heading A Team Of Star Producers On Its Advisory Board.

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STUDIO MONITOR

(Continued from preceding page)

schools offer comprehensive degree programs in a variety of fields and boast impressive job-placement credentials.

From an equipment standpoint, 1999 offered groundbreaking products that promise to open new horizons for audio professionals while offering serious hobbyists an affordable entry into state-of-the-art recording.

Key products included the Mackie HDR24/96 and Tascam MX-2424, both 24-track, 24-bit hard-disc recorders that offer unprecedented audio resolution, storage capacity, and editing features at price points of $5,000 and $4,000, respectively.

The Mackie HDR24/96, a 24-bit, 24-track hard-disc recorder that sells for $5,000.

The Tascam DA-78HR, a 24-bit version of the company's popular DA-88 modular digital multitrack system.

Tascam also made headlines with its DA-78HR, a 24-bit version of its award-winning DA-88 modular digital multitrack (MDM).

Other significant products of 1999 included the Euphonix System 5 digital console; the Fairlight Merlin digital audio workstation; the Yamaha PM1D digital board, targeted at the live-sound market; the Universal Audio reissues of the classic 1176 and Teletronix LA-2A compressor/limiters; and the Bomb Factory plug-ins for Digidesign's Pro Tools platform, which include software emulators of the 1176, LA-2A, and other classic gear.

If the above products demonstrated a favorable climate for digital consoles and digital media in general, that perception was reinforced by other developments, including a tongue-in-cheek campaign by Digidesign that posed the rhetorical question, "Is tape dead?" and offered customers trade-ins of their MDMs when they purchased Pro Tools systems.

On a more serious note, Solid State Logic (SSL) made inroads in the U.S. with its top-of-the-line Axiom-MT digital console. Following several installations in Europe in 1998 and 1999, U.S. studios that added Axioms this year included Skip Saylor in Los Angeles; Avatar, Kampo, and Electric Lady in New York; Transcontinental in Orlando, Fla.; and Backstage in Nashville (see photo, page 44).

While SSL basked in the success of the Axiom-MT and the analog 9000J, the company braced for an imminent sale after its parent company, British media giant Carlton Communications plc, announced plans to unload the 30-year-old console maker and merged with competitor United News & Media. Despite the near certainty of the SSL sale, the company appeared to be following a business-as-usual strategy at press time.

Another developing story at year's end was the merger between the 2-year-old Music Producers Guild of the Americas and the National Academy of Recording Arts and Sciences. The two organizations' intent to merge was announced at the fall Audio Engineering Society Convention in New York and confirmed in mid-December (see story, page 89).

In other 1999 news, noted producer and former Talking Heads keyboardist **Jerry Harrison** joined with industry veteran **Tom Zito** to launch an Internet company, garageband.com, devoted to unsigned bands. The site is driven by producers, with **Sir George Martin** heading an all-star advisory board.

Finally, the industry bid farewell this year to producer **Bruce Fairbairn**, who died of unknown causes at age 49 while working on the Yes album "The Ladder" in Vancouver.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 18, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	SMOOTH Santana Feat. Rob Thomas/ M. Serletic (Arista)	U KNOW WHAT'S UP Donnell Jones/ Eddie F. D. Lighty (Untouchables/Laface)	HE DIDN'T HAVE TO BE Brad Paisley/ F.Rogers (Arista Nashville)	SEXUAL (LA DA DI) Amber/ The Berman Bros. (Tommy Boy)	HIGHER Creed/ J.Kurzweg (Wind-Up)
RECORDING STUDIO(S) Engineer(s)	FANTASY (Berkeley, CA) David Thoener	PLAYGROUND/MINI MANSION (New Jersey) Sheldon Goode, Eddie F Andrew Cardenas	THE CASTLE RECORDING STUDIOS (Franklin, TN) Greg Droman Ricky Cobble	GALLERY (New York) C.H. Berman	A HOUSE ON BAUM RD. (Orlando, FL) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve 8108	AMEK Galileo	SSL 4056 G	SSL 6000	Pro Tools
RECORDER(S)	Studer A-800	Sony APR24 - E MagicLogic 4.0	Otari DTR 900 II	Studer A827	Pro Tools
MIX MEDIUM	Pro Tools	Ampex 499	Ampex 467	Ampex 499	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	THE RECORD PLANT (Los Angeles) David Thoener	PLAYGROUND/ MINI MANSION (New Jersey) Sheldon Goode	THE CASTLE REC. STUDIOS (Franklin, TN) Richard Barrow	GALLERY (New York) Dr. Moe C.H. Berman	TRANS CONTINENTAL (Orlando, FL) John Kurzweg
CONSOLE(S)/ DAW(S)	SSL 9000	AMEK Galileo	SSL 4056G	SSL 6000	SSL 9000
RECORDER(S)	dB Technology/GX 8000	Sony APR24 - E Magic Logic 4.0	Otari DTR 900 ii	Studer A827	Studer 1/2"
MASTER MEDIUM	HHB Magneto Optical Disk	Quantegy GP9	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	A&M Stephen Marcussen	POWERS HOUSE OF SOUND Herb Powers	MASTERMIX Hank Williams	ABSOLUTE Leon Zervos	STERLING SOUND Ted Jensen
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	WEA	BMG

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Rob Cavello
Dane Jon Chappelle
DJ Clue
Conway Studios
DARP Studios
Jim Dean
Karl Derfler
Barry Harold Goldberg
Jerry Harrison
Eduardo Hernandez
Ken "Duro" Hill
Rodney Jerkins
David Kahne
John King
Robert John "Mutt" Lange
Tommy LiPuma
Carlton Lynn
Jeff Martin
Tony Maserati
Mesterfonics
Metalworks Studios
Mixing Recording Studio
Music Annex
Paul Northfield
NRG Studio
Oceanway Los Angeles
Oceanway Nashville
PCP Labs
Quad Recording
Julian Raymond
Geraldo Rios
Bob Rock
Rick Rubin
Robert Sadin
Ramon Sanchez
Al Schmitt
Jim Scott
Scream Studios
Rob Seifert
Seventeen Grand
Mike Shipley
Allen Sides
Mike Simpson
Sony Music Studios
Randy Staub
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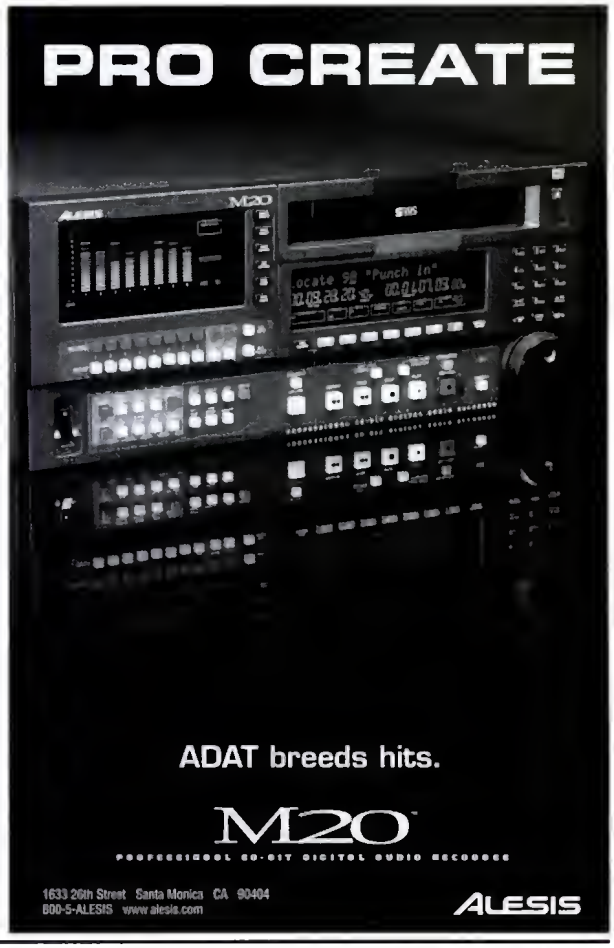

How Ragtime & Rap Defined The Start & End Of This Century

1999★IN★REVIEW

Words & Music™

by Irv Lichtman

IN DEALING with popular music, considered one of the hallmarks of the so-called American Century, it is interesting to note that the musical flavor of the century's beginnings has a parallel innovative flavor that marks its end.

In the first years of the 1900s a new sound, ragtime, took center stage, evolving from its black heritage—its master being **Scott Joplin**—into the mainstream of popular music. **Irving Berlin's** 1911 "Alexander's Ragtime Band" best exemplified this crossover, if not the literal sound of ragtime. Ragtime's international success marked a well-defined point at which popular music from America would become one of its main cultural exports.

Today, rap, a sound originating from black urban areas, closes out the century as a dominant sound among America's youth, the main buyers of prerecorded music. A similar element, fueled again by a black musical sensibility, helped establish rock'n'roll. (Incidentally, it may or may not be a mere coincidence that the century drew to a close with a hit Broadway musical, "Ragtime," based on **E.L. Doctorow's** novel that centers on social upheaval in America at the end of the 19th century. That legacy still frames much of today's social scene.)

But if ragtime and rap were the only factors defining the American popular song at the end of the 20th century, then we wouldn't be dealing with the culture of America, but of some other homogenous geographic entity. American culture goes much deeper than that.

Scott Joplin himself wrote a ragtime opera called "Treemonisha," and, while not a total success, it charmingly makes the point that there are many places a specific American music can venture into, feel at home (sometimes uneasily), and not fall flat on its face. (For "Treemonisha," a flurry of ragtime interest in the '70s, spurred by the soundtrack of Joplin music used in the hit film "The Sting," led to a revival of the opera on Broadway that lasted for 65 performances.)

A more triumphant example of the earlier Joplin concept was **George** and **Ira Gershwin** and **DeBose Heyward's** "Porgy And Bess," which premiered in 1935.

Of course, there is a tremendous and incredible in-between period of the 20th century in terms of the popular song.

From about 1920 through the 1960s, a body of popular song was created that surely rates as a golden era, both from the Broadway stage and Hollywood film.

In a remarkable confluence of creative genius, this nation produced a stellar list of composers and lyricists, such as Irving Berlin, **Jerome Kern**, **Victor Herbert**, **Sigmund Romberg**, **Cole Porter**, **Richard Rodgers**, **Lorenz Hart**, **Oscar Hammerstein**, George and Ira Gershwin, and many others, most of whom blossomed in the '20s.

Melding melody from Europe with, in many instances, rhythms born in the U.S., they produced countless compact gems, covering every emotion and conveying them with intelligence and wit. Their output had such startling consistency that it is only in retrospect that we can marvel at such abundance of greatness. Indeed, it was a time when greatness was the norm.

From a social point of view, the best of these writers also poked fun at the social and political developments of the day—yet, admittedly, without the urgent call to action that would come decades later when popular music took on serious issues, sometimes with a bluntness that felt little need to adhere to the disciplines of an earlier art form.

It was termed rock'n'roll at first and just plain rock as its scope broadened musically and lyrically. This new American sound, whose loose antecedent was the '30s swing era, entered the scene in the 1950s and in a short space of time virtually defined American pop music at home and abroad, with, needless to say, a greater intensity than that of an earlier pop song sensibility. It was a sound that could demand and, in part, realize an end to social injustice and, to be sure, a war, in Vietnam, that divided Americans with an ugly passion not seen since the Civil War.

As we reach within days the end of the century, it can be said that there is generally a softer sound to rock—including rap—that is perhaps reflective of good economic times and the very progress in human relations that the best of rock and rap's intentions has helped foster.

It is wishful thinking to believe that the grand old songs of Tin Pan Alley, Broadway, and Hollywood are due for a new assault on the charts or some rebirth of exposure reflective of their halcyon days. And a softer sound may have to give way, sadly, to more urgent sounds if times get tough. And that sound may speak in terms that are "new" as part of the process that has seen American popular music absorb the cultural heritage of newcomers to our shores.

But it appears, happily, that the creations of "the earlier part of the last century" are likely to settle down as an endearing genre of popular song, eliciting, when heard, that oft-repeated generation-gap of a sigh, "They don't write 'em like that anymore."

From about 1920 through the 1960s, a body of popular song was created that surely rates as a golden era, both from the Broadway stage and Hollywood film

Best-Selling Folios, Single Sheets Of 1999

The following are the best-selling folios and single sheets of 1999 as reported by the following music print companies:

CHERRY LANE MUSIC

1. **Metallica**, "Garage Inc."
2. **Pokémon**, "2.B.A. Master Recorder Fun Pack"
3. **"The Prince Of Egypt,"** vocal selections
4. **Dave Matthews Band**, "Before These Crowded Streets"
5. "Jekyll And Hyde," Vocal Selections

Single Sheets:
1. "When You Believe," from "The Prince Of Egypt"
2. "Pokémon Theme," from "Pokémon"
3. "Give Me Forever, I Do," **John Tesh & James Ingram**
4. "Fly Away," **Lenny Kravitz**
5. "Amazed," **Lonestar**

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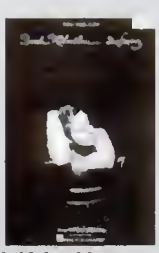
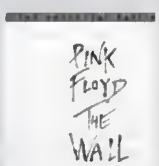


1. **Sarah McLachlan**, "Surfacing"
2. **Fiona Apple**, "Tidal"
3. **Jim Brickman**, "Destiny"
4. **Mariah Carey**, "#1's"
5. **Dixie Chicks**, "Wide Open Spaces"

Single Sheets:
1. "Angel," **Sarah McLachlan**
2. "My Heart Will Go On," **Celine Dion**
3. "I Will Remember You," **Sarah McLachlan**
4. "Iris," **Goo Goo Dolls**
5. "You'll Be In My Heart," **Phil Collins**

MUSIC SALES



1. **Pink Floyd**, "The Wall" (guitar tablature edition)
2. **Tori Amos**, "Anthology"
3. **Tori Amos**, "Little Earthquakes"
4. **AC/DC**, "Bonfire" (guitar tablature edition)
5. **Black Sabbath**, "Anthology" (guitar tablsture edition)

Single Sheets:
1. "To Make You Feel My Love," **Garth Brooks**
2. "Bridge Over Troubled Water," **Simon & Garfunkel**
3. "Morning Has Broken," **Cat Stevens**
4. "Lift The Wings," from "Riverdance"
5. "Home And The Heartland," from "Riverdance"

WARNER BROS. PUBLICATIONS

1. "Star Wars: Episode 1—The Phantom Menace"
2. **Backstreet Boys**, "Millennium"
3. **'N Sync**
4. **Shania Twain**, "Come On Over"
5. **Garth Brooks**, "Double Live"

Single Sheets:
1. "From This Moment On," **Shania Twain**
2. "The Prayer," **Celine Dion/Andrea Bocelli**
3. "I Don't Want To Miss A Thing," **Aerosmith**
4. "Time To Say Goodbye," **Andrea Bocelli/Sarah Brightman**
5. "The Wind Beneath My Wings," **Bette Midler**

NO.1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100
SMOOTH • Itaal Shur, Rob Thomas • Itaal Shur/BMI, Eidnis/BMI, EMI Blackwood/BMI

HOT COUNTRY SINGLES & TRACKS
BREATHE • Holly Lamar, Stephanie Bentley • Cal IV/ASCAP, Universal-Songs Of PolyGram International/BMI, HopeChest/BMI

HOT R&B SINGLES
U KNOW WHAT'S UP • Edward Ferrell, Darren Lighty, Clifton Lighty, Balewa Muhammad, Anthony Hamilton, Delvis Damon, Veronica McKenzie • Eddie F/ASCAP, DoWhatIGotta/ASCAP, WB/ASCAP, Balewa/ASCAP, Universal-MCA/ASCAP, Anthony C/ASCAP, Rassymysteria/ASCAP, Rusty Knuckles/ASCAP

HOT RAP SINGLES
HOT BOYZ • Missy Elliott, Timothy Mosley • Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP

HOT LATIN TRACKS
RITMO TOTAL • Mark Taylor, Paul Barry • Right Bank/ASCAP

Tribute to Hoagy. Toni Tennille and Marilyn McCoo were the featured performers in a 100th-birthday salute to songwriter Hoagy Carmichael in the main concert hall at the University of Southern California (USC). Shown, from left, are Flore Thornton, benefactor for the Thornton School of Music at USC; Shelly Berg, director of the jazz department at the Thornton School; Tennille; Larry Livingston, dean of the Thornton School; McCoo; and her husband, performer Billy Davis Jr. Carmichael would have been 100 on Nov. 22.

For Latin Biz, It Was A Fabulous Decade

by John Lannert

1999★IN★REVIEW

THE EVERGREEN DECADE: So, this New Year's Eve we are going to finally party like it's 1999.

Until Jan. 1.

And for those of us who have been involved in the Latino music biz for the past decade, there is a lot to celebrate and be proud of as we enter *el nuevo milenio*.

First of all, the domestic Hispanic market has mushroomed from around $50 million wholesale in 1990 to about $300 million wholesale in 1999.

Labels have become more proficient at marketing their product, particularly to the growing legions of eager Anglo retailers, as well as to expanding Latino indie chains.

Spanish radio stations have gotten better at finding what their listeners want to hear, even though they have often shrunk playlists too much in the process. Now that Hispanic Broadcasting Corp. and Spanish Broadcasting System own most of the top-rated radio stations, let's hope they might be a bit more open to new sounds.

Despite unprecedented success, there is room for improvement to boost the record industry, particularly with regard to the working relationship among record labels and Anglo retailers. And some things have not changed. Music videos, for instance, remain a minor promotional tool. But great strides have been made as well.

One of the most important ingredients in the phenomenal success seen during the '90s has been the emergence of recording artists who possess formidable—and lasting—appeal to a broad range of consumers, especially in the pop and regional Mexican genres.

Many of the top acts charting on Billboard's retail charts in 1989 were still appearing on The Billboard Latin 50 in 1999—**Julio Iglesias, Vicente Fernández, Los Tigres Del Norte, Rocío Dúrcal, Gilberto Santa Rosa, Ana Gabriel, Ricardo Montaner, José Luis Rodríguez, Yolandita Monge,** and **José José.**

More noteworthy, perhaps, is that in the past five years, a new breed of recording artists has come to the fore. This group comes from all walks of musical life, and it holds a greater appeal for younger consumers. These artists for the '90s look hip and sound hip to music lovers, Latino and non-Latino alike.

Hints of the ascent of these upstart idols was given with the multi-market prosperity achieved in the early and mid-'90s by **Jon Secada** and **Selena.**

The most obvious of these newer stars include multi-market idols **Ricky Martin, Enrique Iglesias,** and **Marc Anthony.** Other big names who have drawn non-Latino fans even though they sing in Spanish are **Luis Miguel, Maná, Shakira, Elvis Crespo,** and **DLG.**

Still another crop of young Latin stars made significant noise at retail with exclusive Hispanic support. They included **Carlos Vives, Pepe Aguilar, Carlos Ponce, Los Tri-O, Límite,** and **Los Tucanes De Tijuana.**

How far can Spanish music go in reaching new, non-Latino consumers? If Martin's Dec. 5 show at Cincinnati's Firstar Center shed any light, maybe a long time, at least if Martin is per-

(Continued on next page)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				No. 1	
1	1	1	8	**ENRIQUE IGLESIAS** / INTERSCOPE/UNIVERSAL LATINO † 2 weeks at No. 1	RITMO TOTAL / M.TAYLOR,B.RAWLING,M.TAYLOR,P.BARRIO
2	2	3	16	**MARC ANTHONY** / COLUMBIA/SONY DISCOS †	OIMELO / C.ROONEY (M.ANTHONY,C.ROONEY)
3	3	5	17	**CHRISTIAN CASTRO** / ARIOLA/BMG LATIN	ALGUNA VEZ / K.SANTANDER (K.SANTANDER)
4	7	7	14	**VICTOR MANUELLE** / SONY DISCOS	PERO OILE / S.GEORGE (V.MANUELLE)
5	9	10	12	**LOS RIELEROS OEL NORTE** / FONOVISA	TE QUIERO MUCHO / M.MORALES (J.GONZALEZ)
6	5	4	11	**CARLOS PONCE** / EMI LATIN †	ESCUCHAME / M.FLORES (M.FLORES)
7	6	12	9	**BANOA EL RECOOO** / FONOVISA	TE OFREZCO UN CORAZON / NOT LISTED (G.ADOLFO)
8	8	8	9	**MARCO ANTONIO SOLIS** / FONOVISA	SI NO TE HUBIERAS IDO / B.SILVETTI (M.A.SOLIS)
9	13	9	5	**CARLOS VIVES** / EMI LATIN †	FRUTA FRESCA / E.ESTEFAN JR.,J.V.ZAMBRANO (M.MADERA)
10	11	15	6	**LOS ANGELES AZULES** / DISA/EMI LATIN	EL LISTON OE TU PELO / NOT LISTED (J.MEJIA AVANTE)
11	16	16	9	**PEPE AGUILAR** / MUSART/BALBOA	PERDONAME / PAGUILAR (FATO)
12	4	2	16	**JACI VELASQUEZ** / SONY DISCOS †	LLEGAR A TI / R.PEREZ (T.TORRES,A.TALAMANTEZ,A.GRUILON,D.HERNANDEZ)
13	18	28	4	**RICAROO ARJONA** / SONY DISCOS †	OESNUOA / R.ARJONA (R.ARJONA)
14	23	33	3	**GRUPOMANIA** / SONY DISCOS	BAJO LA LLUVIA / O.SERRANO (O.SERRANO)
15	15	23	11	**CONJUNTO PRIMAVERA** / FONOVISA	NO LE RUEGES / J.MATA (J.MATA)
				Greatest Gainer	
16	33	29	20	**CHAYANNE** / SONY DISCOS †	ATADO A TU AMOR / ESTEFANO (ESTEFANO)
17	10	6	12	**LUIS MIGUEL** / WEA LATINA †	O TU O NINGUNA / L.MIGUEL (J.C.CALDERON)
18	12	11	17	**RICAROO MONTANER** / WEA LATINA †	EL POOER OE TU AMOR / B.SILVETTI (R.MONTANER,B.SILVETTI)
19	22	26	5	**GILBERTO SANTA ROSA** / SONY DISCOS	QUE ALGUIEN ME OIGA / J.M.LUGO,G.SANTA ROSA (O.ALFANNO)
20	14	14	8	**JUAN GABRIEL** / ARIOLA/BMG LATIN	TOOO ESTA BIEN / J.GABRIEL (J.GABRIEL)
21	19	34	5	**ARKANGEL R-15** / SONY DISCOS	CON QUIEN ESTARAS / A.DE LUNA (J.NAVARRO)
22	17	18	25	**RICKY MARTIN** / C2/SONY DISCOS †	BELLA / G.NORIEGA,R.ROSA (J.SECADA,G.NORIEGA,R.ROSA,L.GOMEZ ESCOLAR)
23	21	30	5	**EZEQUIEL PENA** / FONOVISA	MI GUSTO ES / E.PENA (S.LOZANO BLANCAS)
24	30	39	10	**VICENTE FERNANOEZ** / SONY DISCOS	ETERNAMENTE / P.RAMIREZ (C.GONZALEZ)
25	27	—	2	**SHAKIRA** / SONY DISCOS †	MOSCAS EN LA CASA / S.MEBARAK R.,L.MENDEZ (S.MEBARAK R.)
26	20	17	16	**ALEJANORO FERNANOEZ** / SONY DISCOS †	SI HE SABIOO AMOR / P.RAMIREZ (H.ESTRADA)
27	24	21	6	**INTOCABLE** / EMI LATIN †	SONAOOR ETERNO / NOT LISTED (L.PADILLA)
28	29	25	8	**RICKY MARTIN** / COLUMBIA/SONY DISCOS †	SHAKE YOUR BON-BON / G.NORIEGA,R.ROSA (R.ROSA,G.NORIEGA,D.CHILD)
29	38	37	6	**ELVIS CRESPO** / SONY DISCOS †	POR EL CAMINITO / R.CORA (J.CASTRO)
30	25	27	21	**GEORGE LAMONO** / PRESTIGIO/SONY DISCOS †	QUE TE VAS / M.BONILLA (J.GABRIEL)
31	26	19	9	**LOS SABROSOS OEL MERENGUE** / CAIMAN	ESCUCHAME / J.SABALJER (J.M.FONSECA)
32	31	20	4	**LOS HERMANOS ROSARIO** / KAREN †	SIENTO / R.ROSARIO,B.RODRIGUEZ (R.SOLIS)
33	NEW▶		1	**PENA SUAZO Y SU BANOA GOROA** / MT&V!	AQUI, PERO ALLA / J.PENA SUAZO (J.PENA SUAZO)
34	32	31	9	**BANDA MAGUEY** / RCA/BMG LATIN	DOS GOTAS OE AGUA / E.SOLANO (L.M.BUENAS)
35	35	35	3	**BANOA MACHOS** / WEA/EMI/WEA LATINA †	NO COMPRO AMORES / B.LOMELI,M.BUENO (E.SALDIVAR)
36	NEW▶		1	**EDNITA NAZARIO** / EMI LATIN	PIENSO EN TI / D.DEL INFANTE (L.ANGEL)
37	NEW▶		1	**JACI VELASQUEZ** / SONY DISCOS	SOLO TU / R.PEREZ (R.PEREZ)
38	36	32	12	**LIMITE** / UNIVERSAL LATINO	ALMA REBELOE / J.CARRILLO,G.PADILLA (J.AVENDAÑO)
39	NEW▶		1	**TIRANOS OEL NORTE** / SONY DISCOS	ANILLO GRABAOO / NOT LISTED (NOT LISTED)
40	34	24	3	**PRISCILA Y SUS BALAS OE PLATA** / ANDREA PLATINO/FONOVISA	PARAISO TERRENAL / NOT LISTED (NOT LISTED)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	**16 STATIONS**	**62 STATIONS**
1 **ENRIQUE IGLESIAS** INTERSCOPE/UNIVERSAL LATINO RITMO TOTAL	1 **VICTOR MANUELLE** SONY DISCOS PERO OILE	1 **LOS RIELEROS DEL NORTE** FONOVISA TE QUIERO MUCHO
2 **CHRISTIAN CASTRO** ARIOLA BMG LATIN ALGUNA VEZ	2 **GRUPOMANIA** SONY DISCOS BAJO LA LLUVIA	2 **BANDA EL RECODO** FONOVISA TE OFREZCO UN CORAZON
3 **RICARDO ARJONA** SONY DISCOS OESNUOA	3 **CARLOS VIVES** EMI LATIN FRUTA FRESCA	3 **LOS ANGELES AZULES** DISA/EMI LATIN EL LISTON
4 **MARC ANTHONY** COLUMBIA/SONY DISCOS OIMELO	4 **ENRIQUE IGLESIAS** INTERSCOPE/UNIVERSAL LATINO RITMO TOTAL	4 **CONJUNTO PRIMAVERA** FONOVISA NO LE RUEGES
5 **CARLOS PONCE** EMI LATIN ESCUCHAME	5 **MARC ANTHONY** COLUMBIA/SONY DISCOS OIMELO	5 **ARKANGEL R-15** SONY DISCOS CON QUIEN ESTARAS
6 **JACI VELASQUEZ** SONY DISCOS LLEGAR A TI	6 **GILBERTO SANTA ROSA** SONY DISCOS QUE ALGUIEN	6 **EZEQUIEL PENA** FONOVISA MI GUSTO ES
7 **MARCO ANTONIO SOLIS** FONOVISA SI NO TE...	7 **LOS SABROSOS DEL MERENGUE** CAIMAN ESCUCHAME	7 **INTOCABLE** EMI LATIN SONADOR ETERNO
8 **CARLOS VIVES** EMI LATIN FRUTA FRESCA	8 **GEORGE LAMONO** PRESTIGIO/SONY DISCOS QUE TE VAS	8 **PEPE AGUILAR** MUSART/BALBOA PERDONAME
9 **CHAYANNE** SONY DISCOS ATADO A TU AMOR	9 **LOS HERMANOS ROSARIO** KAREN SIENTO	9 **VICENTE FERNANDEZ** SONY DISCOS ETERNAMENTE
10 **LUIS MIGUEL** WEA LATINA O TU O NINGUNA	10 **ELVIS CRESPO** SONY DISCOS POR EL CAMINITO	10 **BANDA MAGUEY** RCA/BMG LATIN DOS GOTAS DE AGUA
11 **SHAKIRA** SONY DISCOS MOSCAS EN LA CASA	11 **PENA SUAZO Y SU BANDA GORDA** MT&V! AQUI, PERO ALLA	11 **LIMITE** UNIVERSAL LATINO ALMA REBELDE
12 **JUAN GABRIEL** ARIOLA/BMG LATIN TODO ESTA BIEN	12 **CARLOS PONCE** EMI LATIN ESCUCHAME	12 **TIRANOS DEL NORTE** SONY DISCOS ANILLO GRABADO
13 **RICARDO MONTANER** WEA LATINA EL PODER DE TU AMOR	13 **RICKY MARTIN** C2/SONY DISCOS SHAKE YOUR BON-BON	13 **PRISCILA Y SUS BALAS DE PLATA** ANDREA PLATINO/FONOVISA PARAISO
14 **EDNITA NAZARIO** EMI LATIN PIENSO EN TI	14 **FIEL A LA VEGA** EMI LATIN CANCION EN LA ARENA	14 **BANDA MACHOS** WEA/MEX/WEA LATINA NO COMPRO AMORES
15 **RICKY MARTIN** C2/SONY DISCOS SHAKE YOUR BON-BON	15 **RICARDO MONTANER** WEA LATINA EL PODER DE TU AMOR	15 **LOS TIGRES DEL NORTE** FONOVISA CON LA SOGA

◯ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

NOTAS

(Continued from preceding page)

forming. His entertaining romp of a concert contained a musical menu that was at least 50% inspired by sounds originating from the Latin Caribbean and Brazil.

But the heartland, overwhelmingly non-Latino crowd of 11,000 fans, of which 70% or so were wide-eyed women aged 25 to 50, was quite willing to shake its collective bon-bon to floor-shaking songs performed in either Spanish or English by the Puerto Rican superstar.

In fact, it was the thunderous takes on two Spanish songs, "María" and "Por Arriba, Por Abajo," that offered a needed emotional rescue from a concert that had subsided into a bit of a lull.

From then on, Martin slayed Cincinnati, just like he killed 'em on the rest of his sold-out stateside tour.

Martin, naturally, has a lot to do with the acceptance of the pulsating Latin American vibes by the stateside, non-Hispanic public. His stageside persona has become engaging and, at times, dominating, in spite of the show's glitzy, Vegas-style production and stentorian sound mix.

But could anyone 10 years ago have imagined that the hottest male star in the English sector nowadays would have been a Latino? *¡No!*

Ricky On Broadway. Recognize the guy in this scene from "Les Misérables"? He's the one who hit No. 1 on four charts this year in Spanish and English. He plays Marius in this photo, but in real life, he is livin' *la vida loca* as C2/Sony Discos heartthrob Ricky Martin. On the left is actress Christeene Michelle Riggs, who appeared with Martin in 1995 during the play's run on Broadway.

Millie's First No. 1. The third time was the charm for EMI Latin songstress Millie, as her third disc, "Amar Es Un Juego," yielded her first chart-topper on Hot Latin Tracks in 1999, "De Hoy En Adelante."

Good Choice. For the first time in his solo career, Fonovisa icon Marco Antonio Solís went with an outside producer, Bebu Silvetti, to oversee his letest set, "Trozos De Mi Alma." The result was a gold record and Solís' best-selling disc to have eppeared on The Billboard Latin 50 (139,500 units).

Ten years ago, the Hispanic market was just beginning to find and define itself as more than a cottage industry. And then the Latin biz began to take off. Billboard's coverage of the market accelerated with it. The charts grew in size and numbers, the chart methodology was updated, and credits for the producers, songwriters, publishers, and performance right societies were added.

Editorial coverage expanded, too, with the addition of special thematic sections and tribute specials.

This year, titles charting on The Billboard Latin 50 rung up 8.2 million units in sales—a stratospheric 47% jump from last year. And this impressive hike took place with only a handful of new stores added as reporters to SoundScan, the firm that compiles The Billboard Latin 50.

The Latino sector will continue to expand in the future, though not perhaps at the same rate it has enjoyed in recent years. If the labels keep the kids in mind and the radio stations opt to play music for the *juventud*, things will keep rolling on smoothly.

It is impossible to summarize an entire decade's worth of music in a handful of words. There is little room for the inclusion of so many recording stars, events, and places that made these past 10 years so rich and rewarding.

But as we get mirthful this New Year's Eve, it will be fun to stop a moment to reminisce about a most fabulous decade for the Latin market—and to ponder the wondrous possibilities of the decade—and the millennium—to come.

SONY STAYS SOLID: Though it won two fewer year-end categories this year than in 1998, Sony Discos ruled again by winning 22 of 34 chart categories.

Placing second was Fonovisa with six triumphs, followed by EMI Latin with five. Amazingly, only one other label, Karen/Universal Latino, won, in one category.

Sales for this year's year-end tally were tabulated by SoundScan from Dec. 5, 1998, to Nov. 27, 1999.

Like last year, Sony swept the trio of Billboard Latin 50 categories, including top imprint. Sony Discos sold 2.5 million units, up 66% from last year, when the label sold 1.5 million pieces.

Sony's three best-selling titles accounted for nearly half of Sony's sales count. **Ricky Martin's** "Vuelve," whose 504,000 units topped all others; **Elvis Crespo's** "Suavemente" (403,000 units); and **Shakira's** "Dónde Están Los Ladrones?" (335,000 units) combined to sell 1.2 million pieces.

All three of the aforementioned blockbusters were released in 1997. "Vuelve," by the way, was 1998's second-best-selling title.

Despite a payola investigation that led to several sentences, Fonovisa rebounded sharply to reach second place in sales of titles appearing on The Billboard Latin 50. The label's tallies kited 263% to 1.3 million, its highest sales tally ever on The Billboard Latin 50.

Two discs by **Enrique Iglesias**, now signed to Interscope/Universal Latino, accounted for almost 44% of Fonovisa's total sales—"Cosas Del Amor" (219,000 units) and "Bailamos" (348,000 units).

Also on the uptick was EMI Latin, whose sales rose 48% to 893,000 pieces. Sales of **Selena's** "All My Hits—"Todos Mis Exitos" (360,000 units) provided 40% of EMI Latin's sales. For the second year in a row, Selena was No. 1 in sales on both the regional Mexican genre chart with "All My Hits" and on the Latin 50 catalog chart with her 1995 smash "Dreaming Of You."

As convincing testimony to Selena's durable appeal, "Dreaming Of You" has sold 420,500 pieces in the past two years. In addition, four of the top 15 titles on the Latin 50 catalog chart were recorded by Selena.

WEA Latina's sales dipped slightly from 642,500 to 619,500 pieces, but the label fell from second to fourth. Nearly 75% of WEA Latina's sales came from two discs by **Maná** (299,500 units) and three by **Luis Miguel** (161,500 units).

Rounding out the top five imprints is Ariola/BMG Latin, up from ninth to fifth. Though Ariola did not have a top 10 seller, its well-balanced sales performance was led by **Los Tri-O's** debut hit, "Nuestro Amor" (174,000 units.)

Individually, Martin, Crespo, and Iglesias earned three category triumphs each. The producer of the year was **Pedro Ramírez**, longtime studio helmsman for **Alejandro** and **Vicente Fernández**.

The songwriter of the year was **Estéfano**, half of Sony Discos act **Donato & Estéfano**. Estéfano, **Rudy Pérez, Kike Santander,** and **Juan Luis Guerra** finished in the top 10 in both the producer and songwriter categories.

Warner-Tamerlane earned its first publisher of the year triumph. Likewise, Warner/Chappell snared its first publishing corporation of the year win.

THE • TOP • STORIES

- Ricky Martin Leads Parade Of Latino Idols To English-Market Stardom.
- U.S. Latin Sales Enter Record Territory.
- Justice Department Fines Fonovisa And Two Execs For Payola-Related Offenses.
- Latin Internet Companies Sprout.
- RIAA Conducts First Hispanic Record-Consumer Study.

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
3	ALGUNA VEZ (FI.PP, BMI)
30	ALMA REBELDE (San Angel)
30	ANILLO GRABADO (Not Listed)
33	AQUI, PERO ALLA (Jesibel)
18	ATADO A TU AMOR (World Deep Music, BMI)
14	BAJO LA LLUVIA (Sony/ATV Discos, ASCAP)
22	BELLA (SHE'S ALL I EVER HAD) (FI.PP, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
21	CON QUIEN ESTARAS (De Luna, BMI)
13	DESNUDA (Sony/ATV Discos, ASCAP/Ayona Musical, ASCAP)
3	DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Con Tiffani, BMI/Copyright Control)
34	DOS GOTAS DE AGUA (Universal)
10	EL LISTON DE TU PELO (Not Listed)
LI	EL PODER DE TU AMOR (Bebe, ASCAP/HRM, ASCAP)
H	ESCUCHAME (Estefan, ASCAP/MAF, ASCAP)
31	ESCUCHAME (Sabrosos)
24	ETERNAMENTE (America Musical SA DE CB)
H	FRUTA FRESCA (Gaira Producciones)
12	LLEGAR A TI (Ventura, ASCAP)
23	MI GUSTO ES (Vander, ASCAP)
25	MOSCAS EN LA CASA (FI.PP, BMI)
35	NO COMPRO AMORES (Brambila Musical/Vander, ASCAP)
LI	NO LE RUEGES (M.A.M.P.)
17	O TU O NINGUNA (El Pedrosillo, ASCAP)
40	PARAISO TERRENAL (Not Listed)
LI	PERDONAME (Vander, ASCAP)
4	PERO DILE (PMC, ASCAP)
36	PIENSO EN TI (Don Cat, ASCAP)
29	POR EL CAMINITO (Sony/ATV Latin, BMI)
18	QUE ALGUIEN ME DIGA (EMOA, SESAC)
30	QUE TE VAS (BMG Songs, ASCAP)
1	RITMO TOTAL (RHYTHM DIVINE) (Right Bank, ASCAP)
28	SHAKE YOUR BOB-BON (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Estefan, ASCAP/Universal-PolyGram International, ASCAP)
32	SIENTO (Karen, ASCAP)
26	SI HE SABIDO AMOR (Warner-Tamerlane, BMI)
8	SI NO TE HUBIERAS IDO (Crisma, SESAC)
37	SOLO TU (Rubet, ASCAP/Universal, ASCAP)
22	SONADOR ETERNO (Ser-Ca, BMI)
7	TE OFREZCO MI CORAZON (Not Listed)
6	TE QUIERO MUCHO (Copyright Control)
20	TODO ESTA BIEN (BMG Songs, ASCAP)

Billboard

1999: THE YEAR IN MUSIC

MORE THAN 200 CHARTS • CRITICS' CHOICE • THE '90S IN REVIEW • AND MUCH MORE

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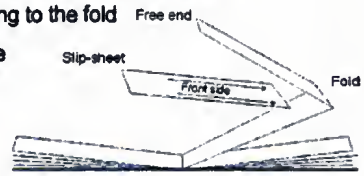
    2. Arrow pointing to the fold
3. Slice the folded edge
4. Close the page



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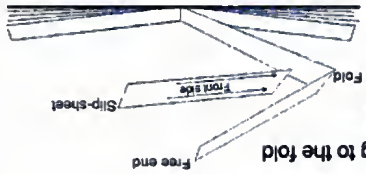

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Back

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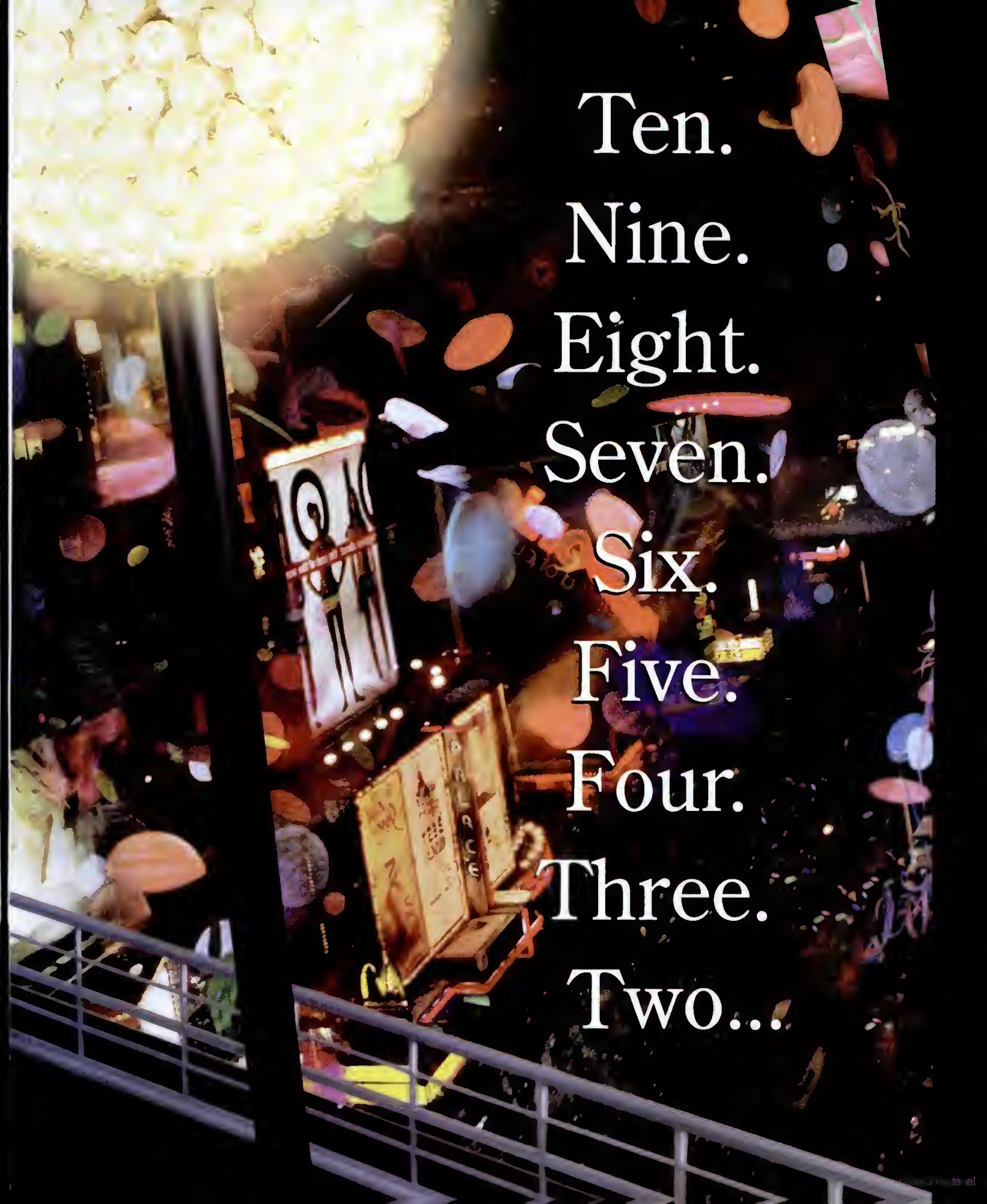
Ten.
Nine.
Eight.
Seven.
Six.
Five.
Four.
Three.
Two...

Coke

1999 the year in music

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THE CRITICS' CHOICE

COMPILED BY MICHAEL PAOLETTA

After perusing this year's Critics' Poll, one thing becomes very clear: Billboard's editors embrace musical diversity, intertwining old-school and new, ultra-commercial and cutting-edge, male and female.

Last year, two women tied for the most votes (seven) in the annual Critics' Choice poll: Lauryn Hill ("The Miseducation Of Lauryn Hill") and Lucinda Williams ("Car Wheels On A Gravel Road").

Well, 1999 is also a "year of the woman." R&B newcomer Angie Stone is this year's poll-winner. Her dazzling neo-soul debut, "Black Diamond," received the most votes (six). Scoring a close second is sister-in-song, Mary J. Blige, whose reflective album, "Mary," received five votes. Blige's single "All That I Can Say" received one vote. (Only album votes were used in final tabulations.)

Joining Blige with five album votes each are the Flaming Lips ("The Soft Bulletin"), Macy Gray ("On How Life Is"), Moby ("Play"), Richard Thompson ("Mock Tudor") and Tom Waits ("Mule Variations").

In third place are Foo Fighters ("There Is Nothing Left To Lose"), Rage Against The Machine ("The Battle Of Los Angeles), Janice Robinson ("The Color Within Me") and Japan's Thee Michelle Gun Elephant ("Gear Blues"), each garnering four votes.

Forty-three Billboard staff members contributed Critics' Choice lists, which are based solely on personal taste and are not related to any of the charts that appear elsewhere in the magazine.

Continued on page YE-10

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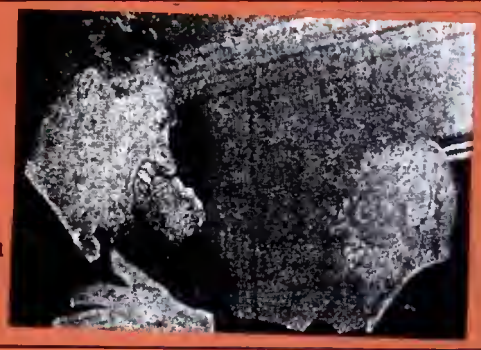
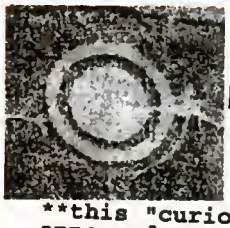


The Sonic Summit of '63

Unnamed sources provided this photo documenting the exchange of "non-terrestrial" technology that surfaced three decades later as Live365.com's purported "streaming audio"



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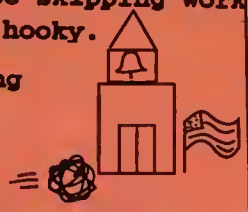

MYTH 3

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*call upon our leaders to put an end to the madness that Live365.com is spreading upon our youth, as well as our youth's youth.

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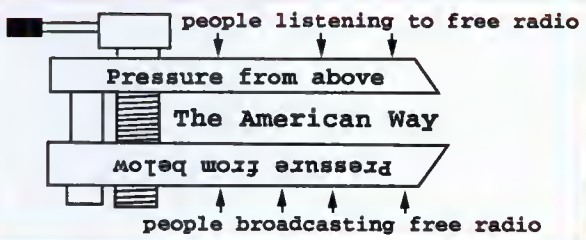

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1999 the year in music

CRITICS' CHOICE

Continued from page YE-6

BRADLEY BAMBARGER
Senior Writer

1. **Berlin Philharmonic/Claudio Abbado**, in Bruckner's Ninth Symphony Oct. 25 at Carnegie Hall. Like God walked into the room.
2. **Duke Ellington**, "Complete RCA Victor Recordings" (RCA Victor) and "Such Sweet Thunder" and "Black, Brown & Beige" (Columbia/ Legacy). America's royal composer gets the treatment he deserves.
3. **Toru Takemitsu**, "Quotation Of Dream" London Sinfonietta/Knussen (Deutsche Grammophon). Spirit-catcher from the other side.
4. **Kurt Weill**, "Der Silbersee" soloists, Ensemble Modern/Stenz (RCA). Bitter, sweet, evergreen.
5. Tie: **Hopkinson Smith**, "Weiss: Lute Partitas" (Astrée); **Robert Hill**, "Bach: Works For Lute-Harpsichord" (Hänssler). Orpheus calling.
6. **Those Bastard Souls**, "Debt & Departure" (V2). Dave Shouse of the Grifters. He rocks.
7. Tie: **Gavin Bryars**, "Cadman Requiem" Hilliard Ensemble/Fretwork (Point); **John Tavener**, "Eternity's Sunrise" (Harmonia Mundi). Past as prologue.
8. **L. Subramaniam/Larry Coryell**, "From The Ashes" (Water Lily Acoustics). Beyond-the-world music.
9. **Tom Waits**, Sept. 24 at New York's Beacon Theater. A shaman of "that business we call show."
10. Singles Goin' Steady: **Sting**, "Desert Rose" (A&M); **Cowboy Junkies**, "Ooh Las Vegas" (Almo Sounds); **Rage Against The Machine**, "Guerilla Radio" (Epic); **Tom Harrell**, "Time's Mirror" (RCA Victor); **David Sylvian**, "Darkest Dreaming" (Virgin); **Nine Inch Nails**, "We're In This Together" (Nothing/Interscope).

JIM BESSMAN
Special Correspondent

1. **Mary Lee's Corvette**, "True Lovers Of Adventure" (Wild Pitch). Mary Lee Kortes' 13 songs could all have been multiformat hits—and still can be.
2. **Richard Thompson**, "Mock Tudor" (Capitol). Brit guitar god's gripping reflection of his youth.
3. Tie: **Cory McCauley And His Evangeline Aces**, "Play That Thing, Yeah Jack" (Fais Do Do); **Moïse and Alida Viator**, "Mo Belle Créole" (Acadiana). Accordionist McCauley's eponymously titled ultra-traditional Cajun set equals a highly imaginative exploration of South Louisiana French music styles by brother-sister Viator teens and special guests.
4. **Daler Mehndi**, April 24 at Nassau Coliseum. Ecstatic bhangra star conjured up memories of King Sunny and the ghost of Marley.
5. Tie: **Alan Jackson**, "Under The Influence" (Arista); **Brad Paisley**, "Who Needs Pictures" (Arista). The decade's greatest male country singer rejuvenates genre classics, while Paisley emerges as the most exciting male country singer since Alan Jackson.
6. **Kelis**, "Kaleidoscope" (Virgin). Aptly named, arresting debut from a striking R&B songstress.
7. **Jane Siberry**, "New York Trilogy" (Sheeba). Four discs of mostly new live material gleaned from three different themed concerts in fall 1996 document an enormous artistic achievement.
8. **Joshua Bell & Edgar Meyer With Sam Bush & Mike Marshall**, "Short Trip Home" (Sony Classical). New-world acoustic instrumental mix of classical and bluegrass.
9. Tie: **June Carter Cash**, July 2 at the Bottom Line; **Loretta Lynn**, May 13 at Town Hall; **Marianne Faithful**, July 21 at Central Park Summer Stage. Age matters.
10. **Willie Nile**, "Beautiful Wreck Of The World" (River House). Terrific DIY return after a regrettable seven-year studio absence.

DALET BRADY
Associate Director of Special Issues

1. **Elvis Costello**, June 1 at the Wiltern Theatre in Los Angeles.
2. **Van Morrison**, "Back On Top" (Pointblank Records).
3. **David Bowie**, "hours..." (Virgin).
4. **Henry Phillips**, "Number 2" (Oglio Records).
5. **Foo Fighters**, "There Is Nothing Left To Lose" (Roswell/RCA).
6. **Seal**, May 25 at the Greek Theater in Los Angeles.
7. **The Chieftains**, "Tears Of Stone" (RCA).
8. **Ramones**, "Anthology" (Rhino/ Warner Bros.).
9. **Mano Negra**, "Best Of Mano Negra" (Ark 21).
10. Fave Singles: **Ricky Martin**, "Livin' La Vida Loca" (C2/Columbia); **Pearl Jam**, "Last Kiss" (Sony); **Sixpence None The Richer**, "Kiss Me" (Squint/Word); **Smash Mouth**, "All Star" (Interscope); **Cheryl Wheeler**, "If It Were Up To Me" (Philo).

FRED BRONSON
Contributing Writer

1. **Texas**, "The Hush" (Universal). An album of potential hits still waiting to be discovered in the U.S.
2. **Fountains Of Wayne**, "Utopia Parkway" (Atlantic). Like "The Hush," filled with potential hits. Find it. Buy it. Love it.
3. Original Soundtrack/ **Lisa Stansfield**, "Swing" (RCA Victor). Love the music. When does the movie come out?
4. **Steps**, "Steptacular" (Jive U.K.). The poppiest pop music being recorded today.
5. **Aud Wilken**, "Diamond In The Rough" (Universal Denmark). After one single three years ago, finally an album. Could be an international hit.
6. **Crosstalk**, "Crosstalk" (Independent Sweden). Perfect pop/dance blend. Someone pick them up for the U.S.
7. **Buen Color**, "Cuestión De Alma" (WEA Spain). A boy band with some depth. Really.
8. **Kask**, "Wrestling My Case" (Grand/Virgin Sweden). Lead singer of Brainpool goes solo and creates alternative-pop smash.
9. **Bobby Vee**, "Sings Your Favorites/Bobby Vee" (BGO U.K.). Once again, it takes a British reissue label to appreciate an American artist.
10. Tie: **Smokey Robinson & The Miracles**, "Along Came Love" (Motown); **The Temptations**, "You've Got To Earn It" (Motown). More unreleased Motown. More, please.

Three Michelle Gun Elephant

JONATHAN COHEN
Assistant Editor, Billboard Online

1. **Dismemberment Plan**, "Emergency & I" (Desoto).
2. **Burning Airlines**, "Mission: Control!" (Desoto).
3. **The Flaming Lips**, "The Soft Bulletin" (Warner Bros.).
4. **Built To Spill**, "Keep It Like A Secret" (Warner Bros.).
5. **Pavement**, "Terror Twilight" (Matador).
6. **Rachel's**, "Selenography" (Quarterstick).
7. **John McEntire**, "Reach The Rock" original soundtrack (Hefty).
8. **Rage Against The Machine**, "The Battle Of Los Angeles" (Epic).
9. **Superchunk**, "Come Pick Me Up" (Merge).
10. **South**, "South" (Jagjaguwar).

THOM DUFFY
International Deputy Editor

1. **Bruce Springsteen & The E Street Band**, "Land Of Hope & Dreams." The best unreleased song of 1999 from the reunion tour of the decade.
2. **Cindy Bullens**, "Somewhere Between Heaven & Earth" (Blue Lobster/Artemis). The most unimaginable grief yields a songwriter's greatest work.
3. **Joe Grushecky & The Houserockers**, "Down The Road Apiece/Live" (Schoolhouse Records). A journeyman's raw, unabashed declaration of rock 'n' roll faith.
4. **The Shirts**, Celebrate Brooklyn Festival, July 23 at Prospect Park, Brooklyn, N.Y. Annie Golden's Midas voice leads a reunion of one of New York's finest bands of the '70s. A live album to follow from an autumn session at CBGB's.
5. **Bill Morrissey**, "Songs Of Mississippi John Hurt" (Philo). Even as an interpreter, Morrissey is one of the finest voices in modern American folk music.
6. **Ricky Martin**'s performance of "La Copa De La Vida (The Cup Of Life)" on the Feb. 24 broadcast of the Grammy Awards.
7. **Croshy, Stills, Nash & Young**, "Looking Forward" (Reprise).
8. **The Pretenders**, "Viva El Amor!" (Warner Bros.).
9. **Tom Waits**, "Mule Variations" (Epitaph).
10. **Rohhie Williams**, "The Ego Has Landed" (Capitol). The most determined effort of the year by a British pop star to crack America.

TOM FERGUSON
International Editor

1. **Wilco**, "Summer Teeth" (Reprise). It's a long way from Uncle Tupelo; Jeff Tweedy and cohorts keep getting better.
2. **Dan Penn And Spooner Oldham**, "Moments From This Theatre" (Proper Records). The essentials—one guitar, one piano, two voices—and the greatest country soul songs ever.
3. **Tom Waits**, "Mule Variations" (Epitaph). Waits' "Mule" plows his solitary furrow deeper and darker.
4. **Johnny Dowd**, "Pictures From Life's Other Side" (Munich). The most scary/disturbing/ droll release of '99.
5. **Iggy Pop**, "Avenue B" (Virgin). Mellow in sound, caustic in tone. And The Ig remains the live performer.
6. **Joe Henry**, "Fuse" (Mammoth). A worthy follow-up to '96's awesome "Trampoline."
7. **Paul Westerberg**, "Suicaine Gratification" (Capitol). His finest solo effort yet.
8. **Lyle Lovett**, "Live In Texas" (Curb/MCA). At last, Lyle and the Large Band caught in full flight.
9. **The Flaming Lips**, "The Soft Bulletin" (Warner Bros.). Neil Young and Todd Rundgren should be in touch with their lawyers.
10. **The Clash**, "From Here To Eternity" (Columbia). Frozen in all their ragged glory; "(White Man) In Hammersmith Palais" still chills the bones 21 years on.

Continued on page YE-32

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1999 the year in music

THE YEAR IN CHARTS

BY FRED BRONSON

From top: Santana, Christina Aguilera, Savage Garden

Would you "Believe" that in the year of the Latin artist and the year of the teenage pop star, the No. 1 song of the year on the Hot 100 is neither by a Latin artist nor a teenager? Even more amazing, it's by an artist whose first single debuted on the pop chart 34 years ago. Cher becomes only the second solo female artist in the '90s to have the No. 1 song of the year, following Whitney Houston's triumph in 1993 with "I Will Always Love You."

"Believe" is the first single on the Warner Bros. imprint to be the No. 1 song of the year since Prince dominated 1984 with "When Doves Cry," although sister label Reprise ruled in 1989 with Chicago's "Look Away." This is the third single issued under the Warner Bros. logo to be a year-end champ in the rock era; the first was Rod Stewart's "Tonight's The Night (Gonna Be Alright)" in 1977. And, while Cher was signed to Warner Bros. through the label's U.K. office, her victory marks the first time since 1992–93 that U.S. artists have captured the top spot for two years in a row (last year's No. 1 single was "Too Close" by Minneapolis-based Next).

If you're not surprised that a teenager like Britney Spears or Christina Aguilera didn't take the top spot, then at least you must be shocked that it's not a Latin artist. The four longest-running No. 1 singles of 1999 were by Latin acts: Santana reigned for six weeks during the chart year with its first No. 1 in a 30-year career, "Smooth," while Ricky Martin, Jennifer Lopez and Aguilera all had five-week runs with their first No. 1 titles. The highest-ranked song by a Latin act on the year-end chart is Aguilera's "Genie In A Bottle" at No. 7.

Perhaps the most notable fact about the annual singles recap is that female artists dominate the list, taking the top five positions. While Sixpence None The Richer is a co-ed outfit, the band sports a female lead singer, so the top seven titles are all voiced by women. The magnitude of this becomes more impressive when you realize that there has never even been a year in the rock era when female artists captured the top two positions, let alone five (or seven). The closest we've ever come is 1990, when Wilson Phillips was No. 1 with "Hold On," "It Must Have Been Love" by the co-ed duo Roxette was No. 2, and "Nothing Compares 2 U" by Sinead O'Connor was No. 3.

The younger demographic did well on the album side, as the Backstreet Boys had the top album of the year with "Millennium" (Jive) and were the top pop artists of 1999. Here's a closer look at the top formats.

POP

A year ago today, you would have been forgiven for not predicting the Latin domination of the Hot 100 during 1999. And you might not have even seen the teenage thing coming. But who would have prognosticated that, 34 years after her chart debut, Cher would have the No. 1 song of the year? Sure, there were signs: The song was No. 1 for seven weeks in the U.K. last year and became the best-selling single of all time by a female artist in Britain. Even with those portents, there are still reasons to be amazed at Cher's accomplishment. It's her first-ever year-end chart-topper. Her previous best showing on a year-end tally as a solo artist was the No. 20 ranking of "Half-Breed" in 1973. As half of Sonny & Cher, she had the No. 16 song of 1965 with "I Got You Babe."

The runner-up song of 1999 is "No Scrubs" (LaFace/Arista) by TLC. It's the second year that the Atlanta trio was edged out on the year-end recap. In 1995, "Waterfalls" placed second to "Gangsta's Paradise" by Coolio featuring L.V. But there was consolation that year, because TLC's other No. 1 hit, "Creep," showed up at No. 3 for the year. This time, TLC's other No. 1 hit, "Unpretty," is No. 20.

The highest-ranked single by a male act is Sugar Ray's "Every Morning" (Lava/Atlantic) at No. 7. The only other male artist in the top 10 is Ricky Martin, No. 10 with his pop breakthrough, "Livin' La Vida Loca" (C2/Columbia).

With the No. 3 single of 1999, "Angel Of Mine" (Arista), Monica is the only artist to repeat from last year's top 10. She was No. 2 in 1998 with "The Boy Is Mine," her duet with Brandy. Going back five years, Monica and TLC are the only artists in the year-end top 10 who repeat. The only other artist in the top 10 who has been in a year-end top 10 before is Whitney Houston, No. 4 with "Heartbreak Hotel" (Arista). It's her first year-end top-10 appearance since "I Will Always Love You" in 1993.

The No. 1 title on the Hot 100 Singles Sales recap is Cher's "Believe." The top airplay hit is TLC's "No Scrubs," which was a commercial single, like last year's No. 1 title, "Truly Madly Deeply" by Savage Garden. The next two positions on the airplay recap are held by album tracks: the Goo Goo Dolls' "Slide" (Warner Bros.) and the Backstreet Boys' "I Want It That Way" (Jive). The top Hot 100 act is TLC, making it the second year in a row that an act on LaFace has taken this honor. Usher ranked No. 1 in 1998. The top female solo artist is Britney Spears, and the top male solo artist is Ricky Martin. The top group is the Backstreet Boys.

With nine titles charting during 1999, R. Kelly is the top songwriter. He not only wrote hits for himself, like "I'm No Angel" (his duet with Celine Dion) and "If I Could Turn Back The Hands Of Time," he also helped Maxwell into the top 10 with "Fortunate" and was co-writer and co-producer of Blaque's "808." Last year's top pop songwriter, Diane Warren, is No. 2, with eight titles charted. She is followed by Max Martin, John Rzeznik and Matt Slocum. Rodney Jerkins produced six chart hits for artists like Monica ("Angel Of Mine"), Jennifer Lopez ("If You Had My Love") and Whitney Houston ("It's Not Right But It's Okay"), earning him first place on the producers roster. R. Kelly places second, followed by She'kspere, Matt Serletic and David Kahne. Arista repeats as the No. 1 Hot 100 Singles imprint and is the No. 1 label, an honor it has taken for seven years running.

Continued on page YE-95

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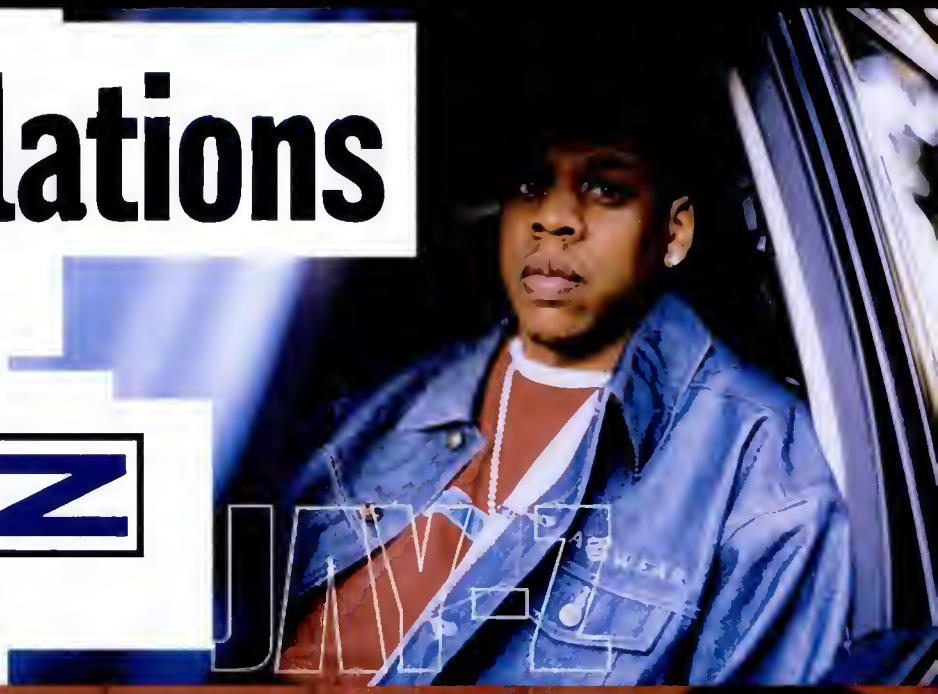

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"Morissette is a compelling live performer-- exuding intelligence, warmth and a quirky combo of passion and zen calm" **entertainment weekly**

featuring live acoustic versions of **"uninvited" "you oughta know" "ironic" "that I would be good"** and more

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supposed former infatuation junkie

7 million worldwide

quadruple platinum: canada **triple platinum:** united states ireland **double platinum:** australia italy new zealand singapore **platinum:** austria denmark germany holland hong kong japan norway portugal spain sweden switzerland united kingdom **gold:** argentina belgium brazil chile czech republic finland france indonesia malaysia mexico philippines taiwan thailand

the highest selling #1 debut by a female artist on the billboard 200

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jagged little pill

27 million worldwide

17 x platinum: canada **14 x platinum:** united states **12 x platinum:** australia ireland **7 x platinum:** united kingdom **6 x platinum:** italy philippines **5 x platinum:** singapore **quadruple platinum:** denmark **triple platinum:** malaysia mexico spain **double platinum:** chile czech republic holland hong kong portugal sweden **platinum:** argentina austria belgium brazil finland france germany indonesia japan korea new zealand norway switzerland taiwan thailand **gold:** greece

billboard magazine's album of the decade

5 grammy awards, including album of the year 8 juno awards, including album of the year
echo award - best international female vocalist 3 mtv video music awards
mtv european music award - best female artist

"uninvited" from the City of Angels soundtrack

7 million worldwide

1999 grammy award - best female rock vocal performance
1999 grammy award - best rock song

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amsterdam buenos aires caracas dresden edmonton ft. lauderdale gothenburg helsinki indianapolis johannesburg kuala lumpur ljubjiana manila nagoya oslo perth quebec city rome seoul toulouse uniondale vienna wollongong **and everywhere in between**

1999 the year in music

TOTALLY '90s: DIARY OF A DECADE

It gave us grunge and gangsta, Latin crossover and a country revival, Titanic tides and jagged pills.

BY GEOFF MAYFIELD

With albums by Limp Bizkit, Creed, Rage Against The Machine and even the veteran band Santana ruling the album chart during much of the second half of 1999, rock music looks pretty vital for a genre that had been declared dead at least twice this decade, its most recent obituary appearing in *USA Today* just a few months ago. While the '90s may not be remembered as a decade of wall-to-wall rock, the game of hide-and-seek the genre played illustrates the cycle most popular styles experienced during the past 10 years.

Pop music, missing in action during the prime of rockers Nirvana and Pearl Jam, came back strong in the late '90s. Country music, considered as modern as a museum exhibit at the start of the decade, made a triumphant return to the spotlight.

R&B and hip-hop remained visible staples on both The Billboard 200 and The Billboard Hot 100, even as naysayers—not unlike those fogies in the '50s who said rock 'n' roll would fade fast—kept wondering when rap would burn out. While they wondered, 165 hip-hop albums stormed the weekly top 10 on The Billboard 200 from 1990 through the end of the '99 chart year, a tally that includes 37 No. 1s.

In what may end up being remembered as the most democratic decade in the history of the music business, consumers trampled over party lines. From the silly (Los Del Rio's "Macarena," the No. 1 Hot 100 single of 1996) to the sacred (the Benedictine Monks Of Santo Domingo De Silos, who reached the top five of The Billboard 200 with "Chant" in 1994), the top of the charts satisfied practically every person's taste.

Janet

Ace Of Base (top), Spice Girls

ONE OF EACH

Look at the annual top-10 albums from 1990 on, and you'll find at least one album each from rock, rap, R&B and pop that made each year's honor roll. Country was also well represented in the decade; with the exceptions of 1990 and 1994, at least one Nashville-roster album made each year's top 10.

While the established popular genres drew in the masses, the United States' growing Latin population cultivated a consumer base and a talent pool that ultimately expanded the pop charts' menu, as names like Ricky Martin, Selena and Buena Vista Social Club gained undeniable prominence. Or, was the Latin crossover story of 1999 just the music industry's latest variation on the "everything old is new again" theme? Blow the dust off Billboard's very first Hot 100, published in Aug. 4, 1958, and you'll find Cuban bandleader Perez Prado—who is represented with a prominent sample in Lou Bega's current hit "Mambo No. 5"—was rubbing shoulders with Ricky Nelson and Peggy Lee in that inaugural chart's top 10.

THE QUEEN, KING AND COURT

The artist of the decade, as determined by the same formula that we use to calculate each year's top pop artists list, is a singer who launched her career in 1990: Mariah Carey. The formula awards points, according to chart position and total chart weeks on both The Billboard 200 and the Hot 100, and a quick look at her chart history easily explains her standing.

She has sent 14 songs to No. 1 on the Hot 100, more than any other female artist in chart history, trailing only Elvis Presley and the Beatles among all acts. She debuted at No. 1 three times on the Hot 100, an all-time Billboard record, and her 60-weeks-at-No.-1 mark trails only Presley. All nine of her career albums have reached the top five on The Billboard 200, with four of those reaching No. 1.

Carey also reigns as the top R&B artist of the '90s, as determined by the formula of performance on Hot R&B/Hip-Hop Singles & Tracks and Top R&B/Hip-Hop Albums that establishes each year's top R&B artist categories. She has had 18 top-10 singles in the format, including six No. 1s. She's also had eight top-10 albums on the R&B list, including two No. 1s.

The highest-ranking male on the pop-artists list is Garth Brooks, third among all '90s acts behind Carey and Janet Jackson. Brooks never appeared on the Hot 100 until the 1999 chart year, which means he earns his rank by virtue of his prodigious album sales. More than half of his 13 career albums, seven, have reached No. 1 on The Billboard 200. Through the Nov. 27 issue, which concluded the 1999 chart year, Brooks' body of albums had amassed 50 weeks at No. 1, more than any other artist in the '90s.

Brooks, not surprisingly, also rules as the decade's top country artist. Through the end of the '99 chart year, all but two of his albums had reached No. 1 on the country chart. Of his 32 top-10 hits at country radio, 18 went all the way to No. 1.

Ranking fourth among all pop acts is Boyz II Men, the top-charting group of the '90s. Of the five No. 1 singles in its career, three had some of the longest reigns in Hot 100 history: "End Of The Road" chalked up 13 weeks in 1992, which was then a record; "I'll Make Love To You" held the summit for 14 weeks, which tied Whitney Houston's "I Will Always Love You," and "One Sweet Day," recorded with Carey, was No. 1 for a record 16 weeks. Five of the Men's six albums reached The Billboard 200's top 20, with "II" and "Evolution" each bowing at No. 1.

SELENA'S REIGN

The late Selena is the top Latin artist of the '90s. Using a formula similar to the ones employed in the pop, country and R&B categories, artists are credited for performance on Hot Latin Tracks from 1990 on, as well as performance on The Billboard Latin 50 from the time of the album chart's 1993 launch. Selena placed 20 songs on Hot Latin Tracks,

Continued on page YE-18

To Billboard's Readers

Coming in 2000, Billboard will be presenting a special, lavishly illustrated feature chronology of the leading figures, landmark innovations and history-making events in the past 100 years of the music and home-entertainment industries. Watch for a marvelous visual and editorial salute to a remarkable century of change and achievement, titled "The March Of Music."

Editor in Chief

Selena

"Best selling Latin artist of the decade"
-Billboard Magazine

Her music lives on...

EMI Latin

1999 the year in music

TOTALLY '90s

Continued from page YE-16

with all but six of them reaching the top 10, including seven No. 1s. All but one of the 10 albums she charted on The Billboard Latin 50 made the top five. Her five No. 1 albums on that list include four that were released after her death. One of them, 1995's "Dreaming Of You," which included four tracks that were to have appeared on her first English-language album, also debuted at No. 1 on The Billboard 200.

SINGLES SCENE

The Hot 100 reflected the industry's exodus away from retail-available singles. At first, the '90s saw labels shy away from releasing rock and pop hits as commercial singles, fearful that the availability of a single might slow an album's sales. That shift reshaped the chart, because, through the start of the '99 chart year, a song had to be available at stores as a single in order to appear on the Hot 100. Thus, such conspicuous hits as No Doubt's "Don't Speak" and Goo Goo Dolls' "Iris" were absent from the chart.

With the single remaining a vital tool in R&B and rap marketing plans, those genres gained visibility on the Hot 100. But soon, R&B and hip-hop began to bypass retail: half of 1997's top 10 Hot R&B Airplay tracks were not released as singles. Billboard acknowledged the sweeping changes in the landscape with a major overhaul of both the Hot 100 and Hot R&B/Hip Hop Singles & Tracks, allowing radio-only songs to appear on both lists.

The hottest Hot 100 single of the decade? The answer, Mariah Carey & Boyz II Men's "One Sweet Day," might be obvious, as the 1995 song also led the all-time chart compiled last year for the 40th anniversary of the Hot 100. In addition to setting a record for weeks at No. 1, the title also scored 13 weeks at No. 1 on the Adult Contemporary chart, 11 weeks at No. 1 on Top 40 Airplay Monitor's Top 40 Mainstream list and rose to No. 2 on Hot R&B/Hip-Hnp Singles.

In second place for the decade is Los Del Rio's "Macarena (Bayside Boys Mix)," which dominated the chart for 14 weeks in 1996.

The top Hot 100 single for each year through 1998: Wilson Phillips, "Hold On" (1990); Bryan Adams, "(Everything I Do) I Do It For You" (1991); Boyz II Men, "End Of The Road" (1992), Whitney Houston, "I Will Always Love You" (1993); Ace Of Base, "The Sign" (1994); Coolio Featuring L.V., "Gangsta's Paradise" (1995); Los Del Rio, "Macarena (Bayside Boys Mix)," (1996); Elton John, "Candle In The Wind 1997"/"Something About The Way You Lonk Tonight" (1997); Next, "Too Close" (1998).

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YOU OUGHTA KNOW

Of all the albums that appeared on The Billboard 200, the one that sold the most units during its chart life was Alanis Morissette's rookie album, "Jagged Little Pill." The soundtrack from Whitney Houston's "The Bodyguard" actually was certified for more sales, at 17 million compared to Morissette's 16-times-platinum mark. However, during the weeks each appeared on the chart, "Pill" sold more copies, according to SoundScan data, thus its higher placement on this list.

Since Billboard did not begin using SoundScan data until the May 25, 1991, issue, the charts department used Recording Industry Assn. Of America certification data and chart performance to determine the placement of seven sets on The Billboard 200's Top 100 '90s Albums list: Garth Brooks' "No Fences," M.C. Hammer's "Please Hammer Don't Hurt 'Em," Vanilla Ice's "To The Extreme," Mariah Carey's "Mariah Carey," Wilson Phillips' "Wilson Phillips," Paula Abdul's "Forever Your Girl" and Aerosmith's "Pump."

It was a great decade for rookies, as freshman outings accounted for five of the albums that topped the 1990–1998 chart years: Mariah Carey, "Mariah Carey" (1991); Ace Of Base, "The Sign" (1994); Hootie & The Blowfish, "Cracked Rear View" (1995); Alanis Morissette, "Jagged Little Pill" (1996); and Spice Girls, "Spice" (1997). The decade's other albums of the year were Janet Jackson, "Janet Jackson's Rhythm Nation 1814" (1990); Garth Brooks, "Ropin' The Wind" (1992); "The Bodyguard" soundtrack (1993); and "Titanic" soundtrack (1998).

REELING IN THE YEARS

Hollywood, a long-standing ally of the music business, renewed its supportive relationship during the '90s. The soundtracks of "The Bodyguard" (1992, 20 weeks at No. 1) and "Titanic" (1998, 16 straight weeks at No. 1) quickly became two of the best-selling albums of all time, while "The Lion King" album, with 10 weeks atop The Billboard 200, was among 1994's best-sellers.

In all, 15 soundtracks accounted for 73 weeks at No. 1 through the close of the current chart year. During that time, movie and TV soundtracks placed 69 albums in the top 10. The category was especially obvious on the July 11, 1998, Billboard 200, when soundtracks accounted for half of the top 10 (No. 1 "City Of Angels," No. 4 "Armageddon," No. 5 "Hope Floats," No. 6 "Godzilla" and No. 10 "Bulworth"). Hollywood studios had not owned half of the top 10 since the prime of Julie Andrews, in the June 26, 1965, issue, when her "Mary Poppins" was No. 1 and her "The Sound Of Music" at No. 3 were followed by "Goldfinger," "My Fair Lady" and Elvis Presley's "Girl Happy" at Nos. 7, 8 and 9, respectively.

Four musicals in one week's top 10? There weren't that many in the top 10 in all the weeks of the '90s. Back out Walt Disney's animated fare, and the only soundtrack from a musical to reach the top 10 during the decade was Madonna's "Evita," which peaked at No. 2 in 1997.

Soundtracks were equally conspicuous on Billboard's singles charts, as the Hot 100 saw an unprecedented tenure of No. 1 songs strung together between the Aug. 8, 1992, issue through that of March 6, 1993. That 31-week streak of songs from movie or TV soundtracks represented the chart's longest Hollywood streak, a run pieced together by Madonna's "This Used To Be My Playground" (from "A League Of Their Own," one week), Boyz II Men's "End Of The Road" (from "Boomerang," 13 weeks), the Heights' "How Do You Talk To An Angel" (from the TV series "The Heights," two weeks), Whitney Houston's "I Will Always Love You" (from "The Bodyguard," 14 weeks) and Peabo Bryson & Regina Belle's "A Whole New World" (from "Aladdin," 1 week).

FASTER AND SLOWER

The advent of radio information from Broadcast Data Systems (BDS) and sales numbers from SoundScan both sped up and slowed down the charts. The new systems made it easier for albums to debut at No. 1 and made it easier for songs to race up the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts. Prior to 1991, only six albums in Billboard history entered the chart at No. 1; from 1992 through 1998, The Billboard 200 saw an average of 12 albums a year debut in the top spot.

However, the objective information yielded by BDS and SoundScan also made it easier for truly dominant singles and albums to put together longer chart stays—and longer runs at No. 1. Thus, Carey, Boyz II Men, Houston and Los Del Rio all had Hot 100 reigns of 13 weeks or more, a tenure that had previously only been managed once in the chart's history. And can you guess which album had the longest consecutive-week streak at No. 1 since The Billboard 200 picked up SoundScan? The answer might surprise you, but it was "Some Gave All," the first album by country flash Billy Ray Cyrus.

The objective point-of-sale data also provided the opportunity for sales booms by older-skewing albums, which had a chance to chart higher than they did under previous chart methodologies.

Rap and country albums, and titles from independent labels, were among the categories that saw immediate improvement in their chart ranks when The Billboard 200 adopted SoundScan data in May 1991, but so did artists—like Barbra Streisand, Barry Manilow and Neil Diamond—who appeal to mature tastes.

Along the way, The Billboard 200 saw a broad range of genres reach a sizable buying public, with some of the beneficiaries rising all the way to the top 10. Among the surprises: Greek new-age keyboardist Yanni, whose "Live At The Acropolis" rose to No. 5 in 1994; contemporary Christian balladeer Bob Carlisle, whose "Butterfly Kisses (Shades Of Grace)" reached No. 1 in 1997, and Italian operatic tenor Andrea Bocelli, who debuted at No. 4 with "Sogno" in April of this year.

Then there were those Benedictine Monks, who in 1993 were regarded by an executive then with Angel as "the perfect act: they don't have a manager, and they never tour." Their package of Gregorian chants rose all the way to No. 3 on The Billboard 200, offering a perfect snapshot of how music charts behaved in the anything-can-happen '90s.

Assistance in preparing this article was provided by Keith Caulfield.

TOP POP ARTISTS OF THE '90s

Pos. ARTIST *(No. Of Charted Singles & Albums) Imprint/Label*

1 **MARIAH CAREY** *(26) Columbia*
(3) Columbia/CRG
(1) DreamWorks/Geffen
2 **JANET JACKSON** *(10) A&M*
(10) Virgin
(1) Epic
(1) FlipMode/Elektra/EEG
(1) Flyte Tyme/MCA
(1) Lil' Man/Interscope
(1) Perspective/A&M
3 **GARTH BROOKS** *(7) Capitol*
(2) Capitol (Nashville)
(2) Capitol (Nashville)/Capitol
(2) Liberty
(1) Capitol/Capitol (Nashville)
4 **BOYZ II MEN** *(19) Motown*
(1) Biv 10/Motown
(1) Columbia
(1) DreamWorks/Geffen
(1) Polygram Latino/IDJMG
5 **CELINE DION** *(8) 550 Music*
(8) Epic
(4) 550 Music/Epic
(1) 550 Music/ERG
(1) Epic Soundtrax/Epic
(1) Jive
6 **MADONNA** *(11) Maverick/Sire/Warner Bros.*
(10) Sire/Warner Bros.
(9) Maverick/Warner Bros.
(2) Warner Bros.
7 **TLC** *(14) LaFace/Arista*
(1) LaFace/Epic Soundtrax/Epic
8 **WHITNEY HOUSTON** *(21) Arista*
(1) DreamWorks/Geffen
9 **MICHAEL BOLTON** *(20) Columbia*
(2) Sony Classical
10 **TONI BRAXTON** *(11) LaFace/Arista*
11 **R. KELLY** *(19) Jive*
(2) Jive/RCA
(1) Bad Boy/Arista
(1) Warner Sunset/Atlantic/Jive
12 **SHANIA TWAIN** *(9) Mercury (Nashville)*
(4) Mercury/IDJMG
13 **BACKSTREET BOYS** *(9) Jive*
14 **MONICA** *(4) Rowdy/Arista*
(3) Arista
(1) Atlantic
(1) Rowdy/Warner Sunset/Atlantic
15 **ACE OF BASE** *(11) Arista*
16 **AEROSMITH** *(11) Geffen*
(6) Columbia
(1) Geffen/Interscope
17 **LEANN RIMES** *(10) Curb*
(1) Curb/Rocket/IDJMG
18 **PEARL JAM** *(14) Epic*
19 **EN VOGUE** *(10) EastWest/EEG*
(2) Atlantic
(2) EastWest/AG
(1) Atlantic/AG
(1) Next Plateau/London/IDJMG
(1) Warner Sunset/EastWest/EEG
20 **BRANDY** *(9) Atlantic*
(2) Atlantic/AG
(1) Arista
(1) EastWest/EEG

Mariah Carey

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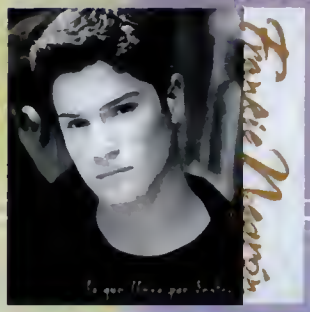

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TOP POP ALBUMS OF THE '90s

Pos. TITLE—*Artist—Imprint/Label*

1 JAGGED LITTLE PILL—*Alanis Morissette—Maverick/Reprise/Warner Bros.*
2 THE BODYGUARD—*Whitney Houston—Arista*
3 COME ON OVER—*Shania Twain—Mercury (Nashville)*
4 NO FENCES—*Garth Brooks—Capitol*
5 TITANIC—*Soundtrack—Sony Classical*
6 FALLING INTO YOU—*Celine Dion—550 Music/Epic*
7 CRACKED REAR VIEW—*Hootie & The Blowfish—Atlantic/AG*
8 METALLICA—*Metallica—Elektra/EEG*
9 PLEASE HAMMER DON'T HURT 'EM—*M.C. Hammer—Capitol*
10 BACKSTREET BOYS—*Backstreet Boys—Jive*
11 LET'S TALK ABOUT LOVE—*Celine Dion—550 Music/Epic*
12 ROPIN' THE WIND—*Garth Brooks—Liberty*
13 II—*Boyz II Men—Motown*
14 TEN—*Pearl Jam—Epic*
15 BREATHLESS—*Kenny G—Arista*
16 MILLENNIUM—*Backstreet Boys—Jive*
17 'N SYNC—*'N Sync—RCA*
18 DAYDREAM—*Mariah Carey—Columbia*
19 SPICE—*Spice Girls—Virgin*
20 TO THE EXTREME—*Vanilla Ice—SBK/EMI*
21 THE LION KING—*Soundtrack—Walt Disney*
22 TRAGIC KINGDOM—*No Doubt—Trauma/Interscope*
23 SOME GAVE ALL—*Billy Ray Cyrus—Mercury*
24 THE HITS—*Garth Brooks—Capitol*
25 CRAZYSEXYCOOL—*TLC—LaFace/Arista*
26 MUSIC BOX—*Mariah Carey—Columbia*
27 MARIAH CAREY—*Mariah Carey—Columbia*
28 YOURSELF OR SOMEONE LIKE YOU—*matchbox 20—Lava/Atlantic/AG*
29 ...BABY ONE MORE TIME—*Britney Spears—Jive*
30 UNPLUGGED—*Eric Clapton—Duck/Reprise/Warner Bros.*
31 JANET.—*Janet Jackson—Virgin*
32 NEVERMIND—*Nirvana—DGC/Geffen*
33 DOOKIE—*Green Day—Reprise/Warner Bros.*
34 THE SIGN—*Ace Of Base—Arista*
35 PIECES OF YOU—*Jewel—Atlantic/AG*
36 TIME, LOVE AND TENDERNESS—*Michael Bolton—Columbia*
37 HELL FREEZES OVER—*Eagles—Geffen*
38 THE WOMAN IN ME—*Shania Twain—Mercury*
39 BIG WILLIE STYLE—*Will Smith—Columbia/CRG*
40 THE MISEDUCATION OF LAURYN HILL—*Lauryn Hill—Ruffhouse/Columbia/CRG*
41 BLUE—*LeAnn Rimes—Curb*
42 SEVENS—*Garth Brooks—Capitol (Nashville)/Capitol*
43 WIDE OPEN SPACES—*Dixie Chicks—Monument/Sony (Nashville)*
44 DANGEROUS—*Michael Jackson—Epic*
45 COOLEYHIGHHARMONY—*Boyz II Men—Motown*
46 VS.—*Pearl Jam—Epic*
47 UNFORGETTABLE, WITH LOVE—*Natalie Cole—Elektra/EEG*
48 RICKY MARTIN—*Ricky Martin—C2/Columbia/GRG*
49 CITY OF ANGELS—*Soundtrack—Warner Sunset/Reprise/Warner Bros.*
50 DOUBLE LIVE—*Garth Brooks—Capitol (Nashville)*
51 SECRETS—*Toni Braxton—LaFace/Arista*
52 WILSON PHILLIPS—*Wilson Phillips—SBK/EMI*
53 FOREVER YOUR GIRL—*Paula Abdul—Virgin*
54 E. 1999 ETERNAL—*Bone Thugs-N-Harmony—Ruthless/Relativity*
55 NO WAY OUT—*Puff Daddy & The Family—Bad Boy/Arista*
56 SMASH—*The Offspring—Epitaph*
57 SURFACING—*Sarah McLachlan—Arista*
58 THE SCORE—*Fugees—Ruffhouse/Columbia*

Alanis Morissette

59 SIXTEEN STONE—*Bush—Trauma/Interscope*
60 THROWING COPPER—*Live—Radioactive/MCA*
61 WAITING TO EXHALE—*Soundtrack—Arista*
62 VOL. 2...HARD KNOCK LIFE—*Jay-Z—Roc-A-Fella/IDJMG*
63 NOT A MOMENT TOO SOON—*Tim McGraw—Curb*
64 DOGGY STYLE—*Snoop Doggy Dogg—Death Row/Interscope/AG*
65 THE CHASE—*Garth Brooks—Liberty*
66 AUGUST & EVERYTHING AFTER—*Counting Crows—DGC/Geffen*
67 USE YOUR ILLUSION II—*Guns N' Roses—Geffen*
68 TONI BRAXTON—*Toni Braxton—LaFace/Arista*
69 SPACE JAM—*Soundtrack—Warner Sunset/Atlantic/AG*
70 SAVAGE GARDEN—*Savage Garden—Columbia/CRG*
71 USE YOUR ILLUSION I—*Guns N' Roses—Geffen*
72 LUCK OF THE DRAW—*Bonnie Raitt—Capitol*
73 PUMP—*Aerosmith— Geffen*
74 ACHTUNG BABY—*U2—Island*
75 AMERICANA—*The Offspring—Columbia/CRG*
76 VITALOGY—*Pearl Jam—Epic*
77 GET A GRIP—*Aerosmith—Geffen*
78 YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS—*LeAnn Rimes—Curb*
79 NEVER S-A-Y NEVER—*Brandy—Atlantic/AG*
80 MELLON COLLIE AND THE INFINITE SADNESS—*The Smashing Pumpkins—Virgin*
81 LOAD—*Metallica—Elektra/EEG*
82 SPICEWORLD—*Spice Girls—Virgin*
83 SIGNIFICANT OTHER—*Limp Bizkit—Flip/Interscope*
84 FANMAIL—*TLC—LaFace/Arista*
85 IN PIECES—*Garth Brooks—Capitol*
86 BRINGING DOWN THE HORSE—*The Wallflowers—Interscope*
87 BAT OUT OF HELL II: BACK INTO HELL—*Meat Loaf—MCA*
88 FORREST GUMP—*Soundtrack—Epic Soundtrax/Epic*
89 MIDDLE OF NOWHERE—*Hanson—Mercury*
90 TOTALLY KROSSED OUT—*Kris Kross—Ruffhouse/Columbia*
91 MY WAY—*Usher—LaFace/Arista*
92 MY OWN PRISON—*Creed—Wind-up*
93 CORE—*Stone Temple Pilots—Atlantic/AG*
94 ARMAGEDDON - THE ALBUM—*Soundtrack—Columbia/CRG*
95 POCKET FULL OF KRYPTONITE—*Spin Doctors—Epic*
96 LIFE AFTER DEATH—*The Notorious B.I.G.—Bad Boy/Arista*
97 ALL EYEZ ON ME—*2Pac—Death Row/Interscope/Mercury*
98 TUESDAY NIGHT MUSIC CLUB—*Sheryl Crow—A&M*
99 PURPLE—*Stone Temple Pilots—Atlantic/AG*
100 YES I AM—*Melissa Etheridge—Island*

HOT 100 SINGLES OF THE '90s

Pos. TITLE—*Artist—Imprint/Label*

1 ONE SWEET DAY—*Mariah Carey & Boyz II Men—Columbia*
2 MACARENA (BAYSIDE BOYS MIX)—*Los Del Rio—RCA*
3 I'LL MAKE LOVE TO YOU—*Boyz II Men—Motown*
4 UN-BREAK MY HEART—*Toni Braxton—LaFace/Arista*
5 CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT—*Elton John—Rocket/A&M*
6 END OF THE ROAD—*Boyz II Men—Biv 10/Motown*
7 I WILL ALWAYS LOVE YOU—*Whitney Houston—Arista*
8 THE BOY IS MINE—*Brandy & Monica—Atlantic*
9 I SWEAR—*All-4-One—Blitz/Atlantic*
10 I'LL BE MISSING YOU—*Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista*
11 THE SIGN—*Ace Of Base—Arista*
12 HOW DO I LIVE—*LeAnn Rimes—Curb*
13 GANGSTA'S PARADISE—*Coolio Featuring L.V.—MCA Soundtracks/MCA*
14 ON BENDED KNEE—*Boyz II Men—Motown*
15 FANTASY—*Mariah Carey—Columbia*
16 TOO CLOSE—*Next—Arista*
17 THAT'S THE WAY LOVE GOES—*Janet Jackson—Virgin*
18 BECAUSE YOU LOVED ME—*Celine Dion—550 Music*
19 WATERFALLS—*TLC—LaFace/Arista*
20 DREAMLOVER—*Mariah Carey—Columbia*
21 CREEP—*TLC—LaFace/Arista*
22 CAN'T HELP FALLING IN LOVE—*UB40—Virgin*
23 JUMP—*Kris Kross—Ruffhouse/Columbia*
24 TAKE A BOW—*Madonna—Maverick/Sire/Warner Bros.*
25 THA CROSSROADS—*Bone Thugs-N-Harmony—Ruthless/Relativity*
26 THE FIRST NIGHT—*Monica—Arista*
27 CAN'T NOBODY HOLD ME DOWN—*Puff Daddy (Featuring Mase)—Bad Boy/Arista*
28 INFORMER—*Snaw—EastWest/EEG*
29 THIS IS HOW WE DO IT—*Montell Jordan—PMP/Def Jam/Mercury*
30 BABY GOT BACK—*Sir Mix-A-Lot—American/Reprise*
31 BELIEVE—*Cher—Warner Bros.*
32 FREAK ME—*Silk—Keia/EEG*
33 NO SCRUBS—*TLC—LaFace/Arista*
34 YOU'RE STILL THE ONE—*Shania Twain—Mercury (Nashville)*
35 WANNABE—*Spice Girls—Virgin*
36 NO DIGGITY—*BLACKstreet (Featuring Dr. Dre)—Interscope*
37 (EVERYTHING I DO) I DO IT FOR YOU—*Bryan Adams—A&M*
38 LIVIN' LA VIDA LOCA—*Ricky Martin—C2*

Boyz II Men

39 BLACK OR WHITE—*Michael Jackson—Epic*
40 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)—*Meat Loaf—MCA*
41 SMOOTH—*Santana Featuring Rob Thomas—Arista*
42 STAY (I MISSED YOU)—*Lisa Loeb & Nine Stories—RCA*
43 GENIE IN A BOTTLE—*Christina Aguilera—RCA*
44 WHOOMP! (THERE IT IS)—*Tag Team—Life/Bellmark*
45 YOU MAKE ME WANNA...—*Usher—LaFace/Arista*
46 IF YOU HAD MY LOVE—*Jennifer Lopez—WORK/ERG*
47 SAVE THE BEST FOR LAST—*Vanessa Williams—Wing/Mercury*
48 THE POWER OF LOVE—*Celine Dion—550 Music*
49 ALWAYS BE MY BABY—*Mariah Carey—Columbia*
50 I'M YOUR ANGEL—*R. Kelly & Celine Dion—Jive*
51 ANOTHER NIGHT—*Real McCoy—Arista*
52 EXHALE (SHOOP SHOOP)—*Whitney Houston—Arista*
53 HERO—*Mariah Carey—Columbia*
54 HAVE YOU EVER REALLY LOVED A WOMAN?—*Bryan Adams—A&M*
55 BUMP N' GRIND—*R. Kelly—Jive*
56 AGAIN—*Janet Jackson—Virgin*
57 MMMBOP—*Hanson—Mercury*
58 KISS FROM A ROSE—*Seal—ZTT/Sire/Warner Bros.*
59 WEAK—*SWV—RCA*
60 NOBODY'S SUPPOSED TO BE HERE—*Deborah Cox—Arista*
61 NOBODY KNOWS—*The Tony Rich Project—LaFace/Arista*
62 ANGEL OF MINE—*Monica—Arista*
63 TRULY MADLY DEEPLY—*Savage Garden—Columbia*
64 RUSH RUSH—*Paula Abdul—Captive/Virgin*
65 HERE COMES THE HOTSTEPPER—*Ini Kamoze—Columbia*
66 IF I EVER FALL IN LOVE—*Shai—Gasoline Alley/MCA*
67 FOOLISH GAMES/YOU WERE MEANT FOR ME—*Jewel—Atlantic*
68 YOU'RE MAKIN' ME HIGH/LET IT FLOW—*Toni Braxton—LaFace/Arista*
69 ALL FOR LOVE—*Bryan Adams/Rod Stewart/Sting—A&M*
70 ALL THAT SHE WANTS—*Ace Of Base—Arista*
71 I LOVE YOU ALWAYS FOREVER—*Donna Lewis—Atlantic*
72 BECAUSE I LOVE YOU (THE POSTMAN SONG)—*Stevie B—LMR/RCA*
73 I DON'T WANT TO MISS A THING—*Aerosmith—Columbia*
74 TOGETHER AGAIN—*Janet—Virgin*
75 NICE & SLOW—*Usher—LaFace/Arista*
76 UNPRETTY—*TLC—LaFace/Arista*
77 IT'S ALL COMING BACK TO ME NOW—*Celine Dion—550 Music*
78 ...BABY ONE MORE TIME—*Britney Spears—Jive*
79 I'M TOO SEXY—*Right Said Fred—Charisma*
80 BABY-BABY-BABY—*TLC—LaFace/Arista*
81 MY WAY—*Usher—LaFace/Arista*
82 NOTHING COMPARES 2 U—*Sinead O'Connor—Ensign/EMI*
83 DON'T LET GO (LOVE)—*En Vogue—EastWest/EEG*
84 LATELY—*Divine—Pendulum/Red Ant*
85 MO MONEY MO PROBLEMS—*The Notorious B.I.G. (Featuring Puff Daddy & Mase)—Bad Boy/Arista*
86 QUIT PLAYING GAMES (WITH MY HEART)—*Backstreet Boys—Jive*
87 I BELIEVE I CAN FLY—*R. Kelly—Warner Sunset/Atlantic/Jive*
88 HYPNOTIZE—*The Notorious B.I.G.—Bad Boy/Arista*
89 TWISTED—*Keith Sweat—Elektra/EEG*
90 TO BE WITH YOU—*Mr. Big—Atlantic*
91 VISION OF LOVE—*Mariah Carey—Columbia*
92 RUMP SHAKER—*Wreckx-N-Effect—MCA*
93 VOGUE—*Madonna—Sire/Warner Bros.*
94 ALL 4 LOVE—*Color Me Badd—Giant*
95 NUTHIN' BUT A G THANG—*Dr. Dre—Death Row/Interscope*
96 I'LL BE THERE—*Mariah Carey—Columbia*
97 HOW DO U WANT IT/CALIFORNIA LOVE—*2Pac (Featuring K-Ci And JoJo)—Death Row/Interscope*
98 ALL MY LIFE—*K-Ci & JoJo—MCA*
99 MY ALL—*Mariah Carey—Columbia*
100 RETURN OF THE MACK—*Mark Morrison—Atlantic*

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1999 the year in music

TOP '90s R&B/HIP-HOP ARTISTS

Pos. ARTIST *(No. Of Charted Singles & Albums) Imprint/Label*

1 **MARIAH CAREY** *(20) Columbia*
(1) DreamWorks
2 **R. KELLY** *(24) Jive*
(1) Bad Boy
(1) Warner Sunset/Atlantic
3 **MARY J. BLIGE** *(14) Uptown*
(10) MCA
(1) Arista
(1) Def Jam
(1) Elektra
(1) Epic
(1) Flyte Tyme
(1) Gospo Centric
4 **BOYZ II MEN** *(20) Motown*
(1) Biv 10
(1) Columbia
(1) DreamWorks
5 **JANET JACKSON** *(10) Virgin*
(9) A&M
(1) Epic
(1) FlipMode/Elektra
(1) Lil' Man
(1) Perspective
6 **2PAC** *(8) Interscope*
(3) Amaru
(3) Death Row
(2) Amaru/Death Row
(2) Deff Tropp
(1) Mecca
(1) Mergela/Solar
(1) Rap-A-Lot/Noo Trybe
7 **KEITH SWEAT** *(15) Elektra*
(5) Vintertainment
(1) Island
(1) Kena
(1) So So Def
8 **TLC** *(15) LaFace*
(1) LaFace/Epic Soundtrax
9 **TONI BRAXTON** *(11) LaFace*
10 **JODECI** *(13) Uptown*
(3) MCA

Mariah Carey

11 **LUTHER VANDROSS** *(13) LV*
(8) Epic
(2) Virgin
(1) Columbia
(1) Perspective
12 **WHITNEY HOUSTON** *(21) Arista*
(1) DreamWorks
13 **SWV** *(16) RCA*
(1) Jive
(1) Noo Trybe/EMI
14 **BRANDY** *(11) Atlantic*
(1) Arista
(1) EastWest
15 **GERALD LEVERT** *(10) EastWest*
(1) Hoo-Bangin'
16 **TEVIN CAMPBELL** *(21) Qwest*
(1) Paisley Park
17 **BABYFACE** *(10) Epic*
(4) Solar
(1) Fox
(1) LaFace
(1) Qwest
(1) Reprise
(1) Roc-A-Fella
(1) Yab Yum
18 **EN VOGUE** *(12) EastWest*
(5) Atlantic
(1) Next Plateau/London
(1) Warner Sunset/EastWest
19 **DRU HILL** *(4) Def Soul*
(4) Island
(2) University/Island
(1) LaFace
(1) Overbrook/Interscope/Columbia
(1) Violator
20 **TONY TONI TONE** *(9) Wing/Mercury*
(3) Mercury
(2) Wing/Polydor
(1) MCA

Garth Brooks

TOP '90s COUNTRY ARTISTS

Pos. ARTIST *(No. Of Charted Singles & Albums) Imprint/Label*

1 **GARTH BROOKS** *(46) Capitol*
(21) Liberty
(2) MCA Nashville
(1) Mercury
2 **GEORGE STRAIT** *(38) MCA*
(29) MCA Nashville
3 **ALAN JACKSON** *(30) Arista Nashville*
(1) Giant
(1) Warner Bros.
4 **REBA McENTIRE** *(33) MCA*
(17) MCA Nashville
(1) MCA Nashville/Arista Nashville
5 **BROOKS & DUNN** *(19) Arista*
(17) Arista Nashville
(1) Elektra
(1) Liberty
(1) MCA
(1) MCA Nashville/Arista Nashville
6 **VINCE GILL** *(27) MCA*
(13) MCA Nashville
(2) Columbia
(1) Decca
(1) Giant
(1) MCA Nashville/Epic
(1) RCA
7 **CLINT BLACK** *(43) RCA*
(1) Giant
8 **ALABAMA** *(53) RCA*
(1) BMG Special Products
(1) MCA
9 **TIM McGRAW** *(30) Curb*
(2) Warner Bros.
10 **JOHN MICHAEL MONTGOMERY**
(30) Atlantic
(1) Warner Bros.
11 **TRAVIS TRITT** *(39) Warner Bros.*
(2) MCA
(1) Asylum
12 **COLLIN RAYE** *(34) Epic*
13 **TRISHA YEARWOOD** *(23) MCA*
(13) MCA Nashville
(1) Capitol
14 **RANDY TRAVIS** *(35) Warner Bros.*
(7) DreamWorks
(1) Asylum
(1) Epic
15 **MARK CHESNUTT** *(20) Decca*
(16) MCA
(1) MCA Nashville
16 **TRACY LAWRENCE** *(29) Atlantic*
17 **PATTY LOVELESS** *(23) Epic*
(13) MCA
(1) MCA Nashville/Epic
18 **LORRIE MORGAN** *(30) BNA*
(10) RCA
(1) BNA/Mercury
(1) Fox
(1) Reprise
(1) River North
19 **SHANIA TWAIN** *(22) Mercury*
20 **DIAMOND RIO** *(18) Arista*
(10) Arista Nashville

TOP '90s LATIN ARTISTS

Pos. ARTIST *(No. Of Charted Singles & Albums) Imprint/Label*

1 **SELENA** *(29) EMI Latin*
(1) EMI
2 **LUIS MIGUEL** *(43) WEA Latina*
(1) EMI Latin
(1) Walt Disney
3 **GIPSY KINGS** *(10) Elektra*
(2) Elektra Musician
(2) Nonesuch
(2) Nonesuch/Atlantic
4 **ENRIQUE IGLESIAS** *(18) Fonovisa*
(1) Fonovisa/Interscope
5 **GLORIA ESTEFAN** *(16) Epic*
(3) Sony
(1) RCA
(1) Sony Discos
6 **LOS TIGRES DEL NORTE** *(43) Fonovisa*
7 **ANA GABRIEL** *(26) Sony*
(9) Sony Discos
(1) Globo
8 **LA MAFIA** *(18) Sony*
(8) Sony Discos
(3) Discos International
(1) EMI Latin
9 **CHRISTIAN CASTRO** *(14) Melody*
(8) Ariola
(6) Fonovisa
(1) Universal Latina
(1) WEA Latina
10 **BRONCO** *(37) Fonovisa*
11 **ALEJANDRO FERNANDEZ** *(15) Sony Discos*
(11) Sony
12 **VICENTE FERNANDEZ** *(23) Sony*
(13) Sony Discos
(2) Discos International
13 **LOS TEMARARIOS** *(16) AFG Sigma*
(13) Fonovisa
(4) TH-Rodven
14 **RICKY MARTIN** *(10) Sony*
(10) Sony Discos
(3) C2
(1) Globo
15 **MANA** *(17) WEA Latino*
16 **JULIO IGLESIAS** *(13) Sony*
(5) Columbia
(2) Sony Discos
17 **JUAN LUIS GUERRA 440** *(26) Karen*
(1) PolyGram Latino
18 **LIMITE** *(8) Rodven*
(5) Universal Latina
(4) PolyGram Latino
19 **MARC ANTHONY** *(18) RMM*
(3) Soho Sounds
(1) Columbia
(1) EMI Latin
(1) Sony Discos
(1) WORK
20 **LOS TUCANES DE TIJUANA** *(28) EMI Latin*

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1999 the year in music

THE YEAR IN BUSINESS

IN A WORD, BREATHLESS

BY MARILYN A. GILLEN

There is a Chinese invocation that is a clever curse: "May you live in interesting times."

For the U.S. music industry—which found itself knee-deep in a shifting major-label landscape and grappling with a rapid-fire barrage of technological advances that promise to alter traditional ways of doing business, from the signing to the sale—the breathless year that was 1999 surely underscored the meaning of that sentiment. This last year of the last century of the current millennium, in fact, opened on two climactic moments: the January finale of the first chapter in the "UniGram" saga—which saw hundreds of staffers and artists displaced in the U.S. alone, as the Big 6 was squeezed into the Big 5—and the late-December creation of the inter-industry Secure Digital Music Initiative (SDMI), which was formed by record labels and consumer-electronics companies in response to the largely unanticipated and wholly untamed spread of downloadable MP3 music in 1998.

Maverick's Bill Bennett

The year would only get more interesting from there.

Witness just a few other headlines from a dizzying 12 months: the launch of a bevy of high-level tests of digital distribution by all the major labels, beginning with the so-called Madison Project in February and continuing into a code-name cacophony that included the likes of Nigel and Cranberry Grove; the first solid steps into actual digital commerce by some big labels this winter; the introduction of a flurry of new portable digital-audio devices—including the first units from major hardware companies—designed to play back Internet music, and the establishment of an SDMI specification for such devices; the approval of the specification for DVD Audio and the introduction of Sony's own next-gen format, SACD; and the rollout of kiosks into stores to let consumers burn their own CDs at retail.

MAJOR DEPARTURES

The year also saw the departure of the heads of one of the five remaining major-label groups, Warner's Bob Daly and Terry Semel; the planned mega-merger of media giants CBS and Viacom and the equally head-turning marriage of leading broadcast companies Clear Channel and AMFM, creating a radio goliath; the continued growth of concert firm SFX, which turned its acquisition attentions to new genres—including Latin music with the purchase of half of Cardenas/Fernandez & Assoc.—and new countries this year; the purchase of TCI Music's The Box and SonicNet by MTV Networks; the purchase of Universal Concerts by House Of Blues; and the launch of a federal probe of record-label marketing practices by the FTC and the Department of Justice.

On the music front, the business went *loco* for all things Latin (the sector notched record sales numbers in '99, according to SoundScan), while fans also embraced both a veteran genre—rock 'n' roll spiced with hip-hop—and a rising class of teen bands that had merchants singing their praises. A new goal for these and other acts was established in March: The RIAA debuted its new "Diamond" certification for U.S. sales of 10 million units.

It was not a good year to be out of touch, or one could quickly find oneself out of the loop.

It was also not the right year to be offline. Judging by the amount of talking done about the Internet over the last 12 months, it would seem that the music business slid toward a radical new future in 1999 with the lightning speed of bytes over a T1 line. But, while the industry's mindset clearly took a big swing toward embracing new Web-based business models this year, its actions ultimately moved at something closer to 58.8Kbps.

There were plenty of big steps taken, but still bigger ones, including the widespread sale of major-label music via download, now lie ahead—in 2000 and beyond.

Ultimately, and appropriately, 1999 may best be remembered as a year of frantic positioning, with music, technology, radio, retail and concert companies variously pairing up, paring down, striking alliances and making acquisitions to better compete in the entertainment business of the next millennium...whatever that ultimately might look like.

WAITING TO EXHALE

While this millennial year will close with a fireworks-fueled exclamation point, it began with a big question mark: What now? In January, anxious staffers at Universal and PolyGram—who had been awaiting word of their fate since the consummation of Universal parent Seagram's purchase of PolyGram in December—finally got an answer, as Universal Music Group laid off 500 label employees in the consolidation of its labels with those it acquired from PolyGram. It was the first big wave of U.S. staff cuts, and roster trimming would also follow.

IFPI'S Jason Berman

In recognition of the major shakeout affecting the business, NARM set up an online job bank in March, offering a place for those looking for jobs and those seeking employees to connect. When the dust finally settled, many would end up at other majors or with the independents—who saw a potential boon in the big-biz shakeup. A&M was the hardest-hit of the labels in the merger: Just 30 employees–only 15% of the label's staff of 200—were retained. Among those who departed: A&M chairman/CEO Al Cafaro.

At Geffen, chairman/CEO Eddie Rosenblatt and president Bill Bennett departed, along with all but one department head. Bennett has since taken the reins as president of Maverick Records, which he joined in July in the wake of the departure in March of label co-founder/co-owner Freddy DeMann. Rosenblatt has since joined the board of directors for online company Emusic.com. In an unexpected, late-year revival for the once-depleted Geffen, however, Flip Records founder Jordan Schur was named president of the label in October, with a mandate, he said, to rebuild it.

More than 100 staffers from Mercury and Island also were let go Jan. 20 and 21. Danny Goldberg, former chairman/CEO of the Mercury Records Group, had already left by then, as had Davitt Sigerson, Island chairman. Goldberg has started a new company, Sheridan Square Entertainment, and a label, Artemis Records.

On the publishing front, Universal's combined music operations were put under the control of David Renzer. At the distribution company, Henry Droz was tapped to helm the combined Universal Music And Video Distribution (UMVD) and PGD as president; former PGD head Jim Caparro had, in late 1998, moved to the label side as chairman/CEO of Island/Def Jam. In October, Droz was promoted to chairman, while Jim Urie, formerly executive VP/GM, became president.

STOP, START

Two other executives who exited amid the Universal shuffles would go on to play central roles in other top business stories.

Roger Ames, who had been president of PolyGram Music and remained in limbo for months, eventually landed in the top spot at Warner, following the surprising announcement in July that Bob Daly and Terry Semel were leaving as heads of the Warner Music Group and co-CEOs/chairmen of Warner Bros. studios.

While Daly and Semel had overseen both music and movies, in replacing them, Time Warner would make the call to once again split the functions: Barry Meyer and Alan Horn were chosen to head the film side, while Ames was given music.

David Hockman, the former CEO of PolyGram Music Publishing, was hired in July to establish and lead a worldwide drive into music publishing for the Hamburg-based edel Music. He is based in London.

In November, edel established a beachhead for its planned growth in the U.S. with the formation of a new U.S. publishing company with songwriter Desmond Child, Deston Songs, which also includes principals Winston Simone and David Simoné. The deal was not edel's only notable U.S. incursion this year. Earlier that month, it announced plans to acquire 80% of RED, Sony Music's independent distribution company.

One of the major publishing players also pulled out its checkbook this year, and used a lot of ink on it. EMI Music Publishing acquired the song catalog of Windswept Pacific in a deal valued at $200 million.

EXECUTIVE MOVES

While Universal had the biggest impact on rolodexes this year, there was the usual flurry of other changes, as well. Among the other executives needing to order new or revised business cards this year were Jason Berman, the former head of the Recording Industry Assn. Of America, who in January took on his new post as the first chairman/CEO of global body IFPI; Nic Garnett, former director general of IFPI, who in October was named a senior VP at the international division of online-rights company InterTrust; Pete Jones, who was promoted to president/CEO of BMG Distribution and Associated Labels; and Crossan "Bo" Andersen, who stepped in as acting president of the Video Software Dealers' Assn. in January following the resignation of Jeff Eves.

There were also Eric Nicoli, the former United Biscuits CEO, who replaced outgoing EMI Group chairman Sir Colin Southgate in July; Russ Bach, named president of Walt Disney Records; Jay Samit, who was named to the new position of senior VP of new media at EMI; Fred Ehrlich, promoted to president of new technology and business development at Sony Music; and Barry Coburn, appointed president/CEO of Atlantic Records Nashville.

Andrew Nibley was brought in as president/CEO of Getmusic, the joint online venture of Universal Music and BMG; Paul Vidich was promoted to executive VP of strategic planning and business development at Warner Music

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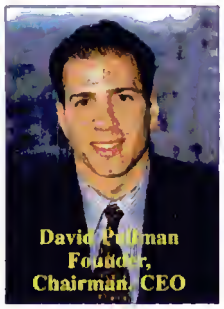

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1999 the year in music

THE YEAR IN BUSINESS

Continued from page YE-24

Group; and Capitol Records veteran Lou Mann was named president of House Of Blues Media Properties.

Leaving the scene—though widely expected to resurface elsewhere—were the co-presidents of Sony's Work Group: Jordan Harris and Jeff Ayeroff. Also possibly on the move in 2000: Arista founder Clive Davis, who at press time was embroiled in contract talks with Arista parent BMG.

SPATE OF NEW LABELS

Elsewhere, new companies—some with industry veterans at the helm—were aiming to make their own marks on the changing scene.

In addition to Goldberg and Artemis, another familiar face bowed a new label this year: Al Teller, whose Atomic Pop has a strong focus on the Internet. The label made headlines—and ruffled some retail feathers—with its groundbreaking sale of a Public Enemy album via download before its retail release.

Ruffnation's Chris Schwartz

Ruffhouse Records CEO Chris Schwartz and president Joe Nicolo dissolved their partnership in May and walked away from the label, which will continue to be a Columbia imprint. Schwartz later formed the new Ruffnation Records in association with Warner Bros., while Nicolo formed Judgment Records in association with RCA.

Among the many other new labels launched this year were Columbia's new C2 imprint; John Kalodner's classic-rock label Portrait, which goes through Columbia; Matt Serletic's Arista label Melisma; Queen Latifah's Jersey Kidz, distributed by K-tel; and Emilio Estefan's Sony label Crescent Moon, which John Doelp will helm.

Tommy Boy acquired the other half of Priority this year, and Universal sewed up the rest of Def Jam. Shuttered was Tom Zutaut's Enclave.

Late in the year, the Universal Music Group bowed a new label that underscored the way the Internet insinuated itself into all facets of the music business in '99: Jimmy And Doug's Farm Club, which encourages unsigned acts to post music online for assessment. The idea, say the executives, is to open up the A&R process.

DIGITAL DRAMA

The idea behind the bevy of other online label moves this year was, in the words of many executives, to "get in there" and get their feet wet.

While many of the major labels merely waded—offering a flurry of promotional downloads aimed at spurring sales of traditional product—Atlantic Records tested the deep end with its milestone sale of Tori Amos' single "Bliss" via digital download. Virgin Records soon followed by making David Bowie's full album "hours..." available for purchase as a download—before its release at traditional retail.

Relatively few units were moved in either case, but these were considered significant advances nonetheless. BMG later offered a few Dave Matthews Band live tracks for sale in a promotion with PBS and Liquid Audio. In September, Platinum offered Pete Townshend's live album for free via download for one week. And in November, TVT Records said it would make its entire catalog available for sale via download.

Enabling these ventures were a host of technology and Internet-service companies that played an increasingly central role in the music business in 1999. Firms such as Liquid Audio, RealNetworks, Microsoft, IBM, Intertrust, Preview Systems, Reciprocal and Lucent—many of which rode the year's surging IPO wave—jockeyed for position with the major "content" companies, which, in turn, struck deals and alliances with them that occasionally included equity pacts, such as EMI's stakes in musicmaker.com and Preview.

Sony Music, meanwhile, invested in a raft of Internet companies, including Yupi.com and Listen.com, while BMG parent Bertelsmann acquired a majority stake in an online price-comparison search engine, DealPilot.com.

STORE SHIFTS

Retailers watched these label moves warily this year. While the Internet continued to be a key point of discussion for merchants, the dialogue about it shifted significantly. Whereas in 1998, so-called brick-and-mortar retailers worried about the competition posed by deep-discounting online music sellers, in 1999 they became online sellers themselves, and their fears turned to the newest potential competition: labels selling direct online, both via mail-order and download.

The Madison Project became a flashpoint for these concerns early in the year, when the major labels—in conjunction with IBM—announced that they were working on a market test of the sale of music to consumers via download. Faced with a backlash, labels hastened to assure retailers of their vital role, but concerns persisted as labels continued to roll out new tests and download initiatives, though most often in concert with retail partners.

The official launch of BMG/Universal's GetMusic online music-sales venture in the spring added to concerns about label incursions into the retail space, as did the July announcement that online retailer CDNow would be merged with Sony Music's Columbia House online operations. Scott Flanders was named chairman/CEO of the merged CDNow/Columbia House in October.

Audibly tacking up a "no trespassing" sign, retailers complained during the year's two NARM conclaves about the practice of labels' putting cards in CD cases directing buyers to label Web sites—where they could also, by the way, order music directly. "Don't ask us to promote our competition in our own stores," argued NARM president Pam Horovitz.

Fairness was also an issue in the download space, as some labels—such as Virgin with Bowie and Atlantic with Amos—began offering music for sale via download before making it available at traditional retail.

Warner Sunset Records went one step further: It made its soundtrack for the film "Three Kings" available only at two online merchants: MP3.com and CDNow. In response to such moves, a number of brick-and-mortar retailers, including Newbury Comics, adopted what they termed "level playing field" policies, which will penalize labels engaging in the practice.

THE SINGLES SCENE

Labels and merchants also faced off over the singles issue this year, with retailers complaining during the NARM convention about a lack of hit product available for sale.

U.S. sales in the format were down nearly 25% by late November, according to SoundScan.

Sony's Fred Erhlich

The Internet was seen as offering a possible boost to the sector, with several record companies unveiling plans to sell singles digitally. EMI said in November that it would begin selling singles via download in early 2000—a revised target, too, for Sony, which had earlier announced its plans to do so by summer. Another technological boon for retailers and labels was seen in the rollout of music kiosks into stores, allowing the creation of custom compilations and, ultimately, the on-site burning of full albums—particularly catalog titles—via download.

These kiosks are seen as playing a central role in the store of the future, which many larger merchants predicted this year would have to be refocused in light of the strong lure of the Internet-sales sector.

Already tweaking its product mix was Tower, which this year added small-electronics sections to a number of its stores; other chains are doing the same. Coming from the other direction, coffee-king Starbucks is breaking new ground in its own stores with plans to roll out listening posts and music kiosks in its chain; the plans were unveiled as part of its acquisition of the San Francisco-based Hear Music chain.

Ian Duffell, former head of the Virgin Megastores, was one retailer espousing a new view of retail: His new eGroove chain of "bits and mortar" stores, the first of which are slated to open in midyear 2000, will carry about 20,000 to 30,000 physical titles, with the remainder of the inventory—deep catalog and hard-to-find independent titles—expected to be manufactured in-store through a proprietary network.

THE KIOSK KRAZE

Other stores are testing the kiosk market. In December, Musicmaker.com began a 20-city test of its custom-CD kiosk system in select Tower Records, Trans World Entertainment and Wherehouse Entertainment stores. In October, technology company Liquid Audio said it had formed a joint venture to sell music via kiosks in Korea; a U.S. push is possible.

Also in October, Alliance Entertainment Corp. agreed to acquire kiosk company Digital On-Demand, which also began testing about 50 kiosks in U.S. record stores, each capable of burning CDs for hundreds of deep-catalog albums from Sony and EMI.

Alliance, meanwhile, was on the other side of an acquisition earlier in the year: In May, it was bought by the Yucaipa Cos., which owns a number of supermarket chains. Yucaipa's other major music play this year was its partnership in CheckOut.com, an online retail and entertainment site founded by Michael Ovitz.

In November, Checkout and Wherehouse formed a $40 million joint venture that included Checkout becoming the online retailer for Wherehouse, which closed its site.

Also taking a "clicks and mortar" partnership approach was Blockbuster, which pacted with America Online for cross-promotions and a $30 million joint online-sales venture.

Offline, Best Buy revealed plans for a major expansion in the New York area in 2000—with 12 of its 50 to 55 new outlets next year earmarked for the region.

NEW FORMATS

Offline, too, a new digital technology—DVD Audio—was slated to hit retail shelves by year's end, with an announcement of a planned fall launch made at NARM. By winter, however, January seemed a more realistic target for the first titles. Issues of pricing and packaging still are being discussed.

The long-chewed-over topic of source-tagging—which had caused more than a little indigestion over the years—finally became fact this year, as most majors began shipping tagged titles. There was a catch, of course: A shortage of tags initially hampered a wide rollout.

For DVD Video—whose archrival, Divx, was pulled from the market—rising demand for the high-flying format spurred some fears of a shortage of product for the holidays.

There was no shortage of talk, meanwhile, about the moves by the five major music-distribution companies this year to revise their policies and prices (all moved up).

ON THE HILL

As usual, several retail and label issues found their way into the halls of government this year, including the question of whether to tax Internet purchases. By late-year, the hot-button issue was still simmering.

Another sticky Web issue—so-called "cyber-squatting," wherein famous names are registered by others and sold back to the principals—was brushed away by Congress via passage of the Cyberpiracy Prevention Act. Don Henley and Dwight Yoakam filed suit over the practice.

The tragic school shootings this year also returned government attention to the topic of music and violence, with several bills introduced that would have put new regulations on labels and retailers. Most did not pass, but a number of "cultural" provisions that will impact the music industry still await hearing in the next session of Congress.

Already in motion is a dual probe of the entertainment industry's marketing practices by the FTC and the DOJ that was instigated by President Clinton in June.

The Justice Department also widened its probe late in the year into alleged payola practices at Latin radio stations and labels. The expanded push came on the heels of guilty pleas by Fonovisa executives.

And continuing, quietly, is the FTC's nearly two-and-a-half-year investigation into the music industry's advertising practices. The probe entered a new phase in September with the agency's request that record-company distribution executives testify on their policies.

Things will only get more interesting, it seems, next year. ■

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THE YEAR IN AUSTRALIA:

Piracy, Poker And Some Profits

BY CHRISTIE ELIEZER

MELBOURNE—"Parallel imports" are still dirty words in some quarters almost 18 months after the Australian government changed the Copyright Act law to allow CDs from overseas markets to be sold within the country. The Australian music industry, worth AUS $942 million ($612 million) and ranking ninth in the world market, is still regarded by some executives as fragile and insecure.

During 1999, however, predictions by both sides in the parallel-import debate did not come true. CD prices did not drop significantly as a result of the government action. Nor was there a greater choice of product. (Overseas wholesalers tend to concentrate on top-10 and dance releases.) There were no mass layoffs at record labels and publishers. The two major retail chains, Sanity (27% of the market) and HMV (10%), did flirt earlier this year with bringing in limited supplies from Asia. But generally, retailers stayed true to local suppliers, especially as the latter quickly provided favorable credit terms, faster delivery and worked with overseas affiliates to provide value-added tracks to Australian-made releases. Overseas suppliers could not guarantee volume or quality.

Jebediah

Yet parallel imports have made an impact. Research by AIM Data shows that the major labels' combined marketing spending was reduced by AUS $2.5 million ($1.6 million) in the 12 months after the Copyright Act change. Compared to the first quarter of 1998, spending in this year's first quarter dropped by 9.2% for metropolitan TV, regional TV by 28.5%, audited magazines by 38.8%, radio by 63.3% and cinema by 31.3%. BMG, for instance, estimates it lost between 50,000 and 70,000 units worth of sales of Natalie Imbruglia's "Left Of The Middle" album, which sold some 450,000 copies locally, and about 35,000 of an album by British teen band Five. Universal, too, said that a huge number of U2 and Shania Twain CDs were brought in from outside the country.

GOV'T INVESTIGATION IN 2000

The most formidable by-product of the government's action has been the 40% rise of piracy, according to Michael Speck, head of Music Industry Piracy Investigation, at an estimated value of AUS $60 million ($39 million). The government is holding a parliamentary inquiry on the magnitude of the piracy problem and to what extent criminal forces are associated. Findings will be announced early next year, with recommendations for better enforcement and stricter judicial guidelines expected.

Powderfinger (top), Taxiride

The MIPI has secured 60 convictions—12 search warrants were issued this year in New South Wales alone—and seized $1 million worth of equipment and stock. But Speck says

Continued on page YE-30

THE YEAR IN EUROPE:

"Burning" Issues, Consolidation And E-Commerce

BY DOMINIC PRIDE

LONDON—Fireworks, merriment and music will greet the first seconds of the year 2000 across the European continent on Jan. 1. While millennium fever has offered marketers a convenient tag on which to hang reissue titles, for most of 1999, European music execs have failed to see sparks from the supposedly dazzling new world of online commerce.

At the same time, they have seen lackluster results from the brick-and-mortar retail market, still based on the sales of physical product.

The only "burning" development in the business this past year, in fact, was the rise of amateur recordable CDs, as a whole new generation in Europe discovered the joys of CD-burning or cloning, using computers, CD-R machines and blank, recordable compact discs.

In addition, this past year, distributors in Europe consolidated to chase greater economies of scale in a largely flat market. Unlike their colleagues in the U.S., the music industry in Europe has yet to see real benefits from the online world. Key online retailers such as Boxman, Amazon and BOL.com rolled out sites in key markets, kick-starting the market for online retailing of product. While new sales channels presented opportunities, gains for labels throughout the Continent were mixed, as the single market of the European Union meant that e-tailers' suppliers could buy in the cheapest locations, which continued to be Spain and France.

Independent record labels, such as Mushroom/Infectious in the U.K. and Sweden's MNW, and retailers including France's FNAC chain began selling downloads on a small scale, and all five major music companies are looking to have systems in place to sell digitized music on a national or regional basis in Europe in 2000.

Continued on page YE-30

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1999 the year in music

THE YEAR IN AUSTRALIA

Continued from page YE-28

sentencing is far from strict, with most pirates getting a $500 fine per offense.

But by the end of 1999, it is clear that most music industry executives have adapted to a new marketplace, including the rise of new technology, the growth of the two major chains, and a plethora of online retailers. Australian consumers are changing their buying patterns. The Australian Bureau Of Statistics figures show that Internet shopping increased by 60% in the 12 months to May, and music accounted for 14% of sales.

Major labels have spent more money on signing and developing new talent. This year saw more new acts like Taxiride (Warner) Vanessa Amorosi (Transistor), Killing Heidi (Warner), STS (Mushroom), Alex Lloyd (EMI), Jebediah (Sony) and Madison Avenue (EMI) break into the major charts.

AWARDS FALLOUT

The surprising results of the Oct. 12 ARIA awards—particularly the multiple awards won by Powderfinger (Universal) and The Living End (EMI)—confirmed the success rate of many new acts.

Says Emmanuel Candi, CEO of the Australian Record Industry Association, "Most of these acts had been the center of a bidding war. They indicate the high level of talent involved and the great commitment by record companies to local A&R."

ARIA says that having spent $1 million on the campaign against parallel importing, it dropped the issue once it became law. With manpower and finances freed, ARIA has worked on such equally important issues as digital copyright, which is in discussion in Parliament, and closer ties with radio. In September, ARIA and the radio industry set up a committee to look at ways to work closely together in breaking new acts. ARIA also has been forging closer ties with the corporate world for initiatives that would aid young acts.

The buoyant live scene that shaped the nature of Australian rock showed a downturn this year. In Sydney alone, surveys by the Jazz Coordination Association and Musicians' Union found a 50% drop in employment from the year before. Musicians blame this on clubs and pubs, their traditional income source, turning to poker machines, or "pokies," to entertain patrons. (Before the April 1997 legislation that allowed pokies into clubs, there were only 10,000. There are now 98,000 pokies in venues across the state.) But other factors have included the appeal of dance-music raves and insufficient middle-league bands to maintain a steady work force for clubs.

MONEY IN TOURS

Acts on the top and middle leagues continued to make profits. John Farnham's 50th-birthday tour grossed $13 million; in August, silverchair grossed $1.3 million for eight shows that drew 50,000. Local bands, meanwhile, face pressure from audiences to maintain heavy production costs but keep ticket prices less than AUS $25. The government set up a tour aid fund to dispense AUS $1.05 million over three years; it announced its first recipients in November.

The limited opportunities to develop new talent on tour is expected to be alleviated somewhat by opportunities on another front: next year's release of long-awaited radio licenses. Sydney gets a fifth commercial FM license and four community-radio licenses. Despite the objections of the major broadcasters, youth-oriented dance stations like Wild-FM, Hitz-FM and Kiss-FM in other cities have shown, in trial broadcasts, that they definitely have a waiting audience. ■

Natalie Imbruglia (left), silverchair

The Living End

Independent record labels, such as Mushroom/Infectious in the U.K. and Sweden's MNW, and retailers including France's FNAC chain began selling downloads on a small scale, and all five major music companies are looking to have systems in place to sell digitized music on a national or regional basis in Europe in 2000.

THE YEAR IN EUROPE

Continued from page YE-28

Yet, for the moment, the promise of revenue streams from online sales of sound files remains only a promise. High access costs (often measured on a per-minute basis), the prevalence across Europe of local-call charges for Internet access and security fears about using credit cards online continue to hold back the development of e-commerce here.

Developments are afoot to ensure that some of these issues are tackled in 2000, which will ease the frustrations of an industry that is waiting to live for tomorrow.

ROSY ONLINE FORECASTS

Certainly, the future has a much more rosy glow than the present. Jupiter Communications predicts that Europe's online-music market, for both downloads and physical product, will accelerate from its 1998 level of $1.5 million (or 1.1% of the market) to $3.1 million in 2000 and $147 million by 2003. The forecasters expect more than 27 million people in Germany to be online in 2000, while the U.K. will have 19 million users, and France, 8.3 million.

The market is certainly not being held back through fear of technology. CD burning or cloning became the scourge of the European industry in 1999, showing that consumers—particularly in the core youth market—are *au fait* with using computers to access and copy music.

Both computers equipped with CD-R burners and home-audio CD-R machines have become the standard issue for those wishing to copy music. In Germany and the Netherlands, trade groups mounted awareness campaigns to educate consumers about the dangers of cloning music or buying cloned CDs. Germany's "Copy Kills Music" initiative enlisted the support of such key artists as Sabrina Setlur and Die Fanstastischen Vier to ram home the message.

In May, the Dutch government passed new laws putting a levy on blank media, the proceeds of which should go to rights holders. An industry survey there said that 30% of teenagers had copied music onto CD, a worrying statistic in a market generally held to represent the future of the industry. Yet the levy of 0.20 Guilders (12 cents) will not compensate for the damage done to the market, say campaigners, nor will it stamp out the idea that music is available for free.

While many of the cross-industry initiatives have come from northern Europe on this issue, a raid this spring by the Italian police confiscated 39,000 CD-Rs, a sign that the southern part of the continent is also suffering. Spain's trade

Continued on page YE-32

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CRITICS' CHOICE

Continued from page YE-10

LARRY FLICK
Talent Editor

1. **Janice Robinson**, "The Color Within Me" (Warner Bros.). A raw, compelling collection that defied categorization and revealed an artist with the soul and sexy swagger of a baby Tina Turner.
2. **Rage Against The Machine**, "The Battle Of Los Angeles" (Epic). Sometimes, ya gotta do it for more than just the nookie.
3. **Mariah Carey**, "Rainbow" (Columbia). A divine effort deftly blending La C's natural flair for ballads with rugged hip-hop rhythms.
4. **Shelby Starner**, "From In The Shadows" (Warner Bros.). A heartbreaking view into the dark reality of teen life.
5. **Melissa Etheridge**, "Breakdown" (Island). The always-affecting Etheridge seriously upped the ante with the wrenching "Scarecrow," inspired by Matthew Shepard.
6. "Hedwig & The Angry Inch," original soundtrack (Atlantic). Rock 'n' roll should always be so clever, so rebellious and so satisfying. How ironic that it was born on an off-Broadway stage.
7. **Mary J. Blige**, "Mary" (MCA). The emotional flipside of her timeless "My Life." R&B has rarely been so real.
8. **Backstreet Boys**, "Millennium" (Jive). Woefully unhip? Get over it! This was as good as pop got this year.
9. **Indigo Girls**, "Come On Now Social" (Epic). Final proof that these venerable folk-popsters can rock with the best of 'em.
10. **Angie Stone**, "Black Diamond" (Arista). Miss Girl soothed the souls that have been whimpering for a new Gladys Knight album.

CHET FLIPPO
Nashville Bureau Chief

1. **June Carter Cash**, "Press On" (Risk).
2. **Alan Jackson**, "Under the Influence" (Arista/Nashville).
3. **George Jones**, "Cold Hard Truth" (Asylum).
4. **Linda Ronstadt & Emmylou Harris**, "Western Wall: The Tucson Sessions" (Asylum).
5. **Brad Paisley**, "Who Needs Pictures" (Arista/Nashville).
6. **Buddy Miller**, "Cruel Moon" (HighTone).
7. **John Prine**, "In Spite Of Ourselves" (Oh Boy).
8. **Guy Clark**, "Cold Dog Soup" (Sugar Hill).
9. **Kris Kristofferson**, "The Austin Sessions" (Atlantic).
10. **Lyle Lovett**, "Live In Texas" (Curb).

BRIAN GARRITY
Financial Reporter

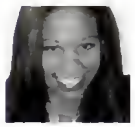
1. **The Magnetic Fields**, "69 Love Songs" (Merge).
2. **Wilco**, "Summer Teeth" (Reprise).
3. **Built To Spill**, "Keep It Like a Secret" (Warner Bros.).
4. **Moby**, "Play" (V2).
5. **Beth Orton**, "Central Reservation" (Arista).
6. **East River Pipe**, "The Gasoline Age" (Merge).
7. **Stereolab**, "Cobra And Phases Group Play Voltage In The Milky Night" (Elektra).
8. **Pavement**, "Terror Twilight" (Matador).
9. **Superchunk**, "Come Pick Me Up" (Merge).
10. **The Flaming Lips**, "The Soft Bulletin" (Warner Bros.).

PORTER HALL
Assistant Editor of Special Issues

1. **Folk Implosion**, "One Part Melody" (Interscope).
2. **Andrew Bird's Bowl Of Fire**, "Oh! The Grandeur" (Rykodisc).
3. **Various**, "Go Simpsonic With The Simpsons" (Rhino).
4. **Thee Michelle Gun Elephant**, "Gear Blues" (Triad/Heat Wave).
5. **June & The Exit Wounds**, "A Little More Haven Hamilton, Please" (Parasol).
6. **Wilco**, "Summer Teeth" (Reprise).
7. **Tin Hat Trio**, "Memory Is An Elephant" (Angel).
8. **Brad Mehldau**, "Art Of The Trio 4: Back At The Vanguard" (Warner Bros.).
9. **Henry Phillips**, "Number 2" (Oglio).
10. Favorite radio single: **Rage Against The Machine**, "Guerilla Radio" (Epic).

RASHAUN HALL
New York Editorial Assistant

1. **Prince Paul**, "A Prince Among Thieves" (Tommy Boy). Arguably the most creative man in hip-hop music does it again.
2. **Mary J. Blige**, "Mary" (MCA). The queen of hip-hop soul holds down her crown with soulful serenades.
3. **The Roots**, "Things Fall Apart" (MCA). The hip-hop band from Philly "proceeds and continues" to create good music.
4. **Various Artists**, "Soundbombing II" (Rawkus). Underground hip-hop rises again!
5. **Mos Def**, "Black On Both Sides" (Rawkus). One-half of Black Star shines on solo effort.
6. "The Best Man" original soundtrack (Columbia). This late entry does what few soundtracks have done... it stays true to the film's theme.
7. **Angie Stone**, "Black Diamond" (Arista). This sister doesn't sing, she *feels* her songs.
8. **Eric Benét**, "A Day In The Life" (Warner Bros.). R&B everyman scores with reflective tunes.
9. **Handsome Boy Modeling School**, "So...How's Your Girl?" (Tommy Boy). Prince Paul does it again, this time with Dan "The Automator" Nakamura taking listeners on a trip-hop ride.
10. **Method Man/Redman**, "Blackout" (Def Jam). The Wonder Twins of hip-hop "activate" for their first full-length set, with production from Erik Sermon and The Rza.



CARLA HAY
Music Video Editor/ Heatseekers Features Editor

1. **Gordon**, "Gordon" (Fifty Seven/550 Music).
2. **Boom Boom Satellites**, "Boom Boom Satellites" (Epic).
3. **Janice Robinson**, "The Color Within Me" (Ghettoworks/Warner Bros.).
4. **Toshi Reagon**, "The Righteous Ones" (Razor & Tie).
5. **Macy Gray**, "On How Life Is" (Clean Slate/Epic).
6. **Basement Jaxx**, "Remedy" (XL Recordings/ Astralwerks).
7. **Angie Stone**, "Black Diamond" (Arista).
8. **Pet Shop Boys**, "Nightlife" (Parlophone/Sire).
9. **Rage Against The Machine**, "The Battle Of Los Angeles" (Epic).
10. **Mary J. Blige**, "Mary" (MCA).

BILL HOLLAND
Washington D.C. Bureau Chief

1. **Richard Thompson**, "Mock Tudor" (Capitol). Tops from one of the tops.
2. **Lavern Butler**, "Blues In The City" (MaxJazz). The best debut of a female jazz singer in years.
3. **Eliades Ochoa**, "Sublime Illusion" (Higher Octave World). The adjective says it all. Pure Cuban vocal soul.
4. **John Jennings**, "I Belong To You" (Vanguard). Barely promoted but moving and heartfelt second album from the singer-songwriter-guitarist.
5. Tie: **Eddy Louiss**, "Fanfare & Trio" (Dreyfus Jazz); **Richard Galliano**, "French Touch" (Dreyfus Jazz).

Continued on page YE-36

> The Dutch government passed new laws putting a levy on blank media, the proceeds of which should go to rights holders. An industry survey there said that 30% of teenagers had copied music onto CD, a worrying statistic in a market generally held to represent the future of the industry.

THE YEAR IN EUROPE

Continued from page YE-30

association, AFYVE, also indicates that it may use its yearly Premios Amigo award show to promote an anti-copying message. While technology and its implications may have grabbed headlines, in the "real" world of distribution, marked changes took place in Europe that indicate the shape of things to come.

TITANS SHARE JOINT

In April, Sony Music and Warner Music opened their U.K. distribution joint venture, The Entertainment Network (TEN) on schedule. Even five years ago, two giants joining forces would have been unthinkable, as would be the idea that BMG would surrender its U.K. distribution of music to parent company Bertelsmann. This, too, will become reality in April 2000, as the German-owned major looks for economies of scale. Bertelsmann Arvato, the services group of Bertelsmann and BMG, is looking to establish a distribution center on the French/German border for all its CD product for the Continent.

Access to distribution became one leitmotif for Germany's edel in its spree of acquisitions this year. Its purchase of 75% of Belgian indie Play It Again Sam (PIAS) in July gave cash-rich edel a distributor in France and Benelux and a stake in the U.K.'s Vital. Edel's buy of K-tel's Finnish operation completed a push into the Nordic region, which also included taking a stake in Playground Music, the new venture that housed the international representation of Beggars Banquet and Mute, as well as PIAS and edel. These labels were formerly represented by a division of Swedish indie MNW, which also saw itself transformed through management changes that resulted in industry veteran Dag Haeggqvist chairing the company.

AN INDIE'S MAJOR MOVE

The rise of the seemingly unstoppable Zomba was felt in distribution: the former Rough Trade companies in the GSA and Benelux changed their names to Zomba Distribution, reflecting their true ownership and moving away from their "indie" past.

Observers agree that consolidation in physical distribution will continue in 2000 in Europe, with partners seeking economies of scale and majors finding their feet in underground and niche-repertoire markets. Warner Music's November deal with Italy's Level One was just one example of a trend set to continue in a world where the old alliances and certainties are disappearing rapidly.

As the celebrations for the millennium recede, many here are hoping that the arrival of year 2000 will indeed light the fuse that will bring the explosive growth so eagerly expected. ■

Dear artists, employees, partners and friends:
Your goals, your love and your dreams
have contributed to our 30 years of achievement.

A new era waits around the corner.
We look forward to exploring the world together with you
through the universal language – music.

1999 the year in music

THE YEAR IN JAPAN:

Amid Contraction Pains, A Good Day For Female R&B, Robust J-Pop

BY STEVE McCLURE

TOKYO—The world's No. 2 music market continued to contract in 1999 as CDs faced increasingly strong competition for teenagers' yen from mobile phones and computer games.

Production of audio software by the Recording Industry Assn. Of Japan's 21 member companies in the January–September period totaled 326.9 million units, down 7% from the corresponding period last year, for a wholesale value of 417.9 billion yen ($3.9 billion), a drop of 5%.

"For today's teenagers, communicating with their friends on their mobile phones is more important than going to karaoke and being able to sing the latest songs," explains Kei Nishimura, executive general manager of the president's office at Toshiba-EMI.

Another reason for Japan's falling music sales was increased home-copying of CDs onto blank MiniDisc software, which is hitting sales of CD singles particularly hard. Production is off 40% in both quantity and value terms from the first three quarters of 1998. And, while big names such as Mariah Carey, Eric Clapton and Jamiroquai continued to sell, non-Japanese repertoire generally fared worse than domestic product. Production of foreign repertoire was down 10% and 8% in volume and value terms, respectively, in the first nine months of the year.

So much for the bad news. The good news in 1999 was the sudden popularity of R&B-influenced female vocalists, with 16-year-old newcomer Hikaru Utada leading the pack.

Hiroshi Inagaki

Utada's debut album, "First Love" (East World/Toshiba-EMI), rapidly became Japan's all-time top-selling album following its March 10 release, with sales reaching 8 million by October.

Another big-name J-R&B chanteuse, Misia, has sold 3 million copies of her first album, "Mother Father Brother Sister," since its summer 1998 release by Arista Japan. Other soulful Japanese singers helping to set what many see as a new stylistic template for Japanese pop include Sakura, Mariko Ide, Sugar Soul, Tyler and Silva.

DEMOGRAPHIC ANOMALY

The female-R&B trend marks a key transition in the Japanese music market, which, compared to many Western markets, remains more dependent on teenage consumers. As that demographic shrinks with Japan's rapidly declining birth rate, the emphasis is increasingly on artists with a more adult style.

Hikaru Utada

The popularity of these homegrown divas also helps explain the recent decline in Western artists' share of the Japanese market, as J-pop is simply getting better and better.

Among Japanese entertainment-related companies, Sony was very much in the news in 1999. The electronics giant and subsidiary Sony Music Entertainment Japan (SMEJ) made several announcements during the year with far-reaching implications, not only for the company itself, but the global entertainment industry as a whole.

In February, Sony unveiled two new copyright-management technologies to prevent unauthorized copying of digital-music content. The technologies, called "MagicGate" and "OpenMG," are designed to protect digital music on personal computers and audio player/recorders that use flash-memory recording media, such as Sony's "Memory Stick."

In March, Sony announced a major reorganization that included making SMEJ, the country's biggest label, a wholly owned subsidiary—a move that will also result in the loss of 10% of the firm's 170,000-strong worldwide work force by March 2003. The basic theme of the restructuring, the company says, is to prepare Sony for the coming "network-centric era." On April 1, Sony divided its core electronics business into companies focusing on home networks, personal information technology, and core technology and networks, as well as existing division Sony Computer Entertainment.

On May 21, Sony began sales in Japan of Super Audio CD (SACD) players and related products in Japan. Instead of pitching SACD as a rival format to DVD Audio, Sony said SACD is aimed at the pure audio market. Coinciding with the hardware launch, SMEJ released 13 SACD software titles and plans to release 10 titles a month.

DECEMBER DOWNLOADS

And, in August, SMEJ shook up the Japanese music industry by announcing that it plans to become the first major Japanese label to sell music via downloadable Internet files. Although SMEJ has yet to decide on a specific format, the label reportedly could be selling singles over the Net for around 500 yen ($5.00) before the end of the year.

While Sony and other Japanese companies spent much of the year dealing with the myriad challenges posed by the digital era and the Internet, Sony had cause to look back on its eventful corporate history, as company co-founder Akio Morita died of pneumonia Oct. 3 at age 78.

In the copyright field, the Tokyo District Court set a precedent in May when it found three companies guilty of illegally importing and selling CDs and cassettes comprising material originally recorded by Japanese artists in the 1930s and '40s. Five Japanese labels filed suit against the firms in June 1998, saying they sold the material without the labels' approval. Such approval was required, the labels argued, because they hold the performers' rights for the songs, which the artists transferred to the labels, according to a practice common at the time.

And in June, Japan's Diet approved amendments to the nation's copyright law, enabling Japan to ratify the World Intellectual Property Organization (WIPO) treaties.

In personnel-related news, Warner Music Japan chairman Hiroshi Inagaki continued to lure away executives

Eric Clapton

from Sony, his former employer, as Toshikazu Kikuno—who worked at SMEJ and its predecessor, CBS/Sony, for 26 years—joined the WMJ group in June as senior executive VP. And another Sony vet, Haruhiko Harry Yoshida, became president of Warner Music Japan Group company EastWest Japan Aug. 1. Yoshida, label manager of WMJ indie-style imprint Dream Machine, replaced Takeyasu Hashizume. ■

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CRITICS' CHOICE

Continued from page YE-32

Could France be the new Cuba? *Sacre bleu!*

6. **Wild Magnolias**, "Life Is A Carnival" (Metro Blue). File under "Party, Till Dawn, Big Time, New Orleans Style."
7. **Brad Mehldau**, "Art Of The Trio, Vol. 3: Songs" (Warner Brothers). Lovely.
8. **Duke Ellington**, "Ellington At Newport" (Columbia/Legacy) and "The Best Of Duke Ellington" (RCA Victor). Ducal delectibles, including stereo surprises from 1956 and—dig—1933.
9. **Nat King Cole Trio**, "Live At The Circle Room" (Capitol Jazz). Rare '40s club snapshot of the apotheosis of smooth swinging.
10. **Chris Connor**, "Warm Cool: The Atlantic Years" (32 Jazz). 32 does it again, rescuing Atlantic's jazz classics.

CAROLYN HOROWITZ
Billboard Bulletin News Editor

1. **Moby**, "Play" (V2).
2. **Beck**, "Midnite Vultures" (DGC/Geffen).
3. **Looper**, "Up A Tree" (Sub Pop).
4. **Blur**, "13" (Virgin).
5. **Fiona Apple**, "When The Pawn..." (Clean Slate/Epic).
6. **The Clash**, "From Here To Eternity Live" (Epic).
7. **Stereolab**, "Cobra And Phases Group Play Voltage In The Milky Night" (Elektra).
8. **Tricky With DJ Muggs And Grease**, "Juxtapose" (Island).
9. **Various Artists**, "Everything Is Nice" (Matador).
10. **The Flaming Lips**, "The Soft Bulletin" (Warner Bros.).

DON JEFFREY
Merchants & Marketing Editor

1. **Santana**, "Supernatural" (Arista).
2. **Various Artists**, "Return Of The Grievous Angel: A Tribute To Gram Parsons" (Almo Sounds).
3. **Wynton Marsalis**, "Reeltime" (Sony Classical).
4. **Jacky Terrason**, "What It Is" (Blue Note).
5. **Lyle Lovett**, "Live In Texas" (Curb/MCA).
6. **Jim Hall & Pat Metheny**, "Jim Hall & Pat Metheny" (Telarc Jazz).
7. **Los Lobos**, "This Time" (Hollywood).
8. **Diana Krall**, "When I Look In Your Eyes" (Verve).
9. **Everything But The Girl**, "Temperamental" (Atlantic).
10. **Van Morrison**, "Back On Top" (Pointblank/Virgin).

KATY KROLL
Special Issues Coordinator

1. **Nine Inch Nails**, "The Fragile" (Nothing/Interscope). Five years in the making and well worth the wait.
2. **Ricky Martin**, "Livin' La Vida Loca" single (C2/Columbia). A catchy tune that made America dance.
3. **Madonna**, "Beautiful Stranger" single (Maverick/Warner Bros.). This song is just plain fun.
4. **Type O Negative**, "World Coming Down" (Roadrunner). Dark moods and heavy grooves at their best.
5. **Beastie Boys**, "Alive" single (Grand Royal/Capitol). Bring it back, that old New York rap.
6. **Sugar Ray**, "Every Morning" single (Lava/Atlantic). A truly tight alterna-pop tune.
7. **TLC**, "Fanmail" (LaFace/Arista). Some good, solid singles make this album soar.
8. **Dirt Bike Annie**, "Hit The Rock" (Mutant Pop). This incredibly fun pop-punk band is NYC's best-kept secret.

Continued on page YE-61

THE YEAR IN ASIA:

Despite Dropping Sales And Demos, A Hope That The Worst Is Over

BY OWEN HUGHES

HONG KONG—One thousand years ago, medieval Europe viewed the advent of the new millennium with terror, believing it would lead to the end of the world.

Ten centuries later, the music industry in Asia is taking a diametrically opposed view of the arrival of a new millennium, in the belief that things can only get better after the ill fortune it has suffered in the last few years.

Asia's economic meltdown, and the associated effects of falling record sales and rising piracy, have taken a harsh toll on the industry and led many influential figures to call for a collective reappraisal of its thinking—warning that the alternative to radical surgery could be extinction.

As Asia begins to recover on a macro scale, with exports growing in many of the nations most affected by the recession that started in mid-1997, the music industry is still working its way through the ripple effects of the economic crisis.

In a speech he wrote for a presentation at a media conference in Hong Kong in May, Matthew Allison, president of EMI Music Asia, described the sales fall for the industry as a "disaster." Warner Music Hong Kong managing director Mark Lankester commented that IFPI figures for the first five months of 1999 showed a 30% fall in CD sales, compared to the same period the year before. Putting that figure in context was the fact that music sales fell from 1997 to 1998 by 32%, both in terms of the dollar value and the number of units sold. Vicky Wong, a spokeswoman for a Hong Kong anti-piracy coalition of movie-industry companies, says revenues fell in 1998 to $100 million, compared to $180 million in more buoyant years.

DEPRESSED MARKETS

Released in April 1999, the IFPI figures for 1998 are depressing reading for Asia. If tallied by the number of units sold, Indonesia fell 40% compared to 1997's total; Malaysia 30%; South Korea 33%; Singapore 21% and Taiwan 13%.

Figures from the Recording Industry Association Of Japan (RIAJ) for the period from January to September show a 7% fall from the corresponding period in 1998 in the number of units sold and a 5% fall in the wholesale value of the product.

Kei Nishimura, executive general manager of the president's office of Toshiba-EMI, identifies one reason for the shortfall to be teenagers spending their money on mobile phones, rather than music product—a comment echoed in other Asian markets like Hong Kong.

RECESSION AND ROADSHOWS

The recession also took its toll on live music. Diva Celine Dion has a strong following in Hong Kong, but little more than half the tickets for her February show in that market sold. The fallout prompted the Bee Gees to postpone their first Hong Kong date in 25 years, which had been scheduled for April at the same venue where Dion performed.

Piracy and copyright infringement, always a problem in Asia, grew to unprecedented levels in 1999. The IFPI estimates that the sales of illegal CDs amounted to $108 million in Hong Kong alone, where Lankester estimates that six out of 10 CDs sold in the Special Administrative Region of China were pirated—a figure that doubled from 1997.

The Recording Industry Association Of Malaysia (RIM) believes that half of the product sold in that market is illegal. RIM general manager Sandy Montiero points out that there were 18 legitimate and 30 unlicensed CD-manufacturing plants in Malaysia. Optical-disc production was 10 times the total legitimate demand, he adds.

When Ramon Lopez, Warner Music International chairman/CEO, spoke at the WMI worldwide managing directors conference in Hong Kong in April, he warned that the "pernicious problem of piracy" remains a great danger to the industry. Michael Smellie, BMG International's senior VP in the Asia Pacific region, warned starkly, "If we don't come to grips with [piracy] in the short term, there won't be a long term."

BMG's Michael Smellie

Concern about the twin threats of the recession and piracy prompted some soul-searching among senior members of the industry about the path that it needs to take to remain viable and dynamic. Speaking at the MTV/Billboard Asian Music Conference in Singapore in May, Smellie set out a battle plan that involved greater creativity in the areas of A&R, marketing and distribution.

MUSIC VS. IMAGE

Too much Asian product was image-based and derived from other international styles, Smellie cautioned. Asian music could be acceptable worldwide on its own merits, he said, adding, "We as a record company think of ourselves as creative, but if we don't become totally focused on creativity—or have creativity become a defining feature—we will render ourselves obsolete."

More emphasis needs to be placed on long-term artist development, as well as on moving away from packaged music to passionate music, said Smellie.

As befitting a conference with a global attendance, Lopez's comments about the trends in the industry were worldwide in their focus, but they had resonance for Asia, too. Over the last few years, he said, "The world has become a bigger place, and it is a challenge to develop new talent for international markets because their presence is required all around the world." But he noted that consumers were increasingly looking for local artists and that WMI had to "take up all options to find new talent."

YOUTH-MARKET DECLINE

RIAJ executive director Saburo Kimura was a speaker at the Asia-Pacific Regional Copyright and New Technology Forum held in Tokyo between the association and the IFPI. He identified a likely drop this decade of about 30% in the number of people aged 12 to 23. Since they constitute the overwhelming majority of music buyers in the country, this had major implications for the industry, he warned.

It would be unrealistic to suggest that the casket is about to be bolted shut on the Asian music industry. The RIAJ/IFPI conference noted that governments in Japan, Australia, South Korea, Malaysia and Singapore were revising their laws to protect copyrights. IFPI chairman Jay Berman also noted that the consumer-electronic industry was becoming increasingly aware of the need to emphasize the copyright-protection features of their new products.

In June, a memorandum of understanding was announced for an agreement on mechanical royalties between Asia's music publishers and the record companies that will run from Jan. 1, 1999, to Dec. 31, 2003. Both sides said the compromise accord was a fair result that would suit each of them once the industry's fortunes revive.

Southeast Asian nations, with the exception of Indonesia, are expected to post higher growth rates, partly fueled by increased consumer spending, according to regional economists. If there is a trickle-down effect, it could mean householders returning to the stores to buy music products, or even ordering them via the Internet.

The industry may still be sneezing from the cold it caught in 1997—but there are signs that a recovery of sorts is on the way. ■

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THE YEAR IN LATIN MUSIC:

A Southbound Roller Coaster

BY JOHN LANNERT

"Latin America's record industry is a roller coaster, always going up and down. Right now, it is down, but it will certainly come back up again."

In just two short sentences, Frank Welzer, president of Sony Music International Latin America, accurately sums up the past, present and future of Latin America's record business as it approaches the new century.

After a prosperous three-year run from 1995 to 1997, in which retail sales doubled to $2.5 billion, Latin America's recording industry slipped in 1998. Value tallies, measured in dollars, were down 9% to $2.4 billion, while unit numbers slid 5% to 242 million units.

But clearly, the Latin American rollercoaster did a nosedive in the first six months of 1999, according to the International Federation of the Phonographic Industry (IFPI). Value sales plunged 17%, with unit volume plummeting 16%.

BRAZILIAN DROP-OFF

Latin America's decline in 1999 is being led by once-mighty Brazil, which started the year as a billion-dollar retail market that ranked sixth globally, in value terms.

By mid-year, Brazil had fallen to 11th place in the IFPI's mid-year report, with sales of $255.3 million—down an astonishing 41% from the same period in 1998. Further, Brazil was displaced as Latin America's largest record market by Mexico, the region's lone bright spot this year. Mexico was ranked eighth worldwide on sales of $261.4 million, an increase of 13% from the identical time frame of a year earlier.

Why has Latin America rolled so far south in 1999?

Bad economics, answers Gabriel Abaroa, CEO of Latin American recording-industry trade group Federación Latinoamericana de Productores de Fonogramas y Videogramas (FLAPF). Abaroa points out that Brazil's devaluation of its currency nearly a year ago has slowed its economy—along with that of Argentina, its main trading partner. Chile is plagued by a sluggish economy, as well. In Colombia, socio-economic strife continues unabated.

Poor economics prompted BMG to shutter its offices in Bolivia, Ecuador and Peru.

And, with a bad economic environment, notes Abaroa, comes its devious playmate—record piracy.

"If piracy flourishes, it is because people have less money to spend, and, therefore, they will go for the cheap product," states Abaroa. "And there is a lot of unemployment, and people find music is an easy way to get into street-vending."

Moreover, Abaroa observes that pirates become increasingly active during the holiday season.

"So what we are doing is planning in the three major markets—Mexico, Brazil and Argentina—a very strong anti-piracy campaign," says Abaroa. "If we don't protect those three markets, the record companies will really be hurt."

Brazil's rampant piracy has all but eliminated the cassette market. Counterfeit cassettes are still sold at the tens of thousands of gas stations in the country, however. "And now these stations are starting to sell pirate CDs," says Abaroa.

FEW LEGIT RETAILERS

Brazil's piracy plague of the past two years has been exacerbated by its government's sudden currency devaluation. Record labels have been unable to raise prices to offset inflation. In addition, wholesalers and retailers are closing shop.

Abaroa estimates that there are only about 400 record stores, in a country with 150 million people.

Executives in Mexico are well acquainted with the catastrophic effects of a devaluation. In December 1994, Mexico's government abruptly devalued the peso. One year later, the Mexican music market cratered to $299 million from $673.1 million (in 1994). It took the Mexican record industry two years before it realized sales gains.

Alicia Cazorla, general director of Mexican recording-trade group Amprofon, says Mexico is improving because of blockbuster titles by Latino and non-Latino artists, including Maná, Elvis Crespo, Ricky Martin, Backstreet Boys, Britney Spears and Cher.

Also spurring Mexico, says Cazorla, is access by the labels to better sales information. "They are now beginning to employ concepts that were not employed in the past, such as retail-pricing," she says. "These initiatives have provoked a more aggressive competition that has benefited everyone."

MARTIN'S MILLION

But the bottom line to Mexico's success, notes Cazorla, is that the country's economy is healthy. She expects 2000 to be a banner year for the recording industry.

The No. 1 company in sales value in Mexico, as well as in the rest of Latin America, save Brazil, is Sony. A longtime leader in the region, Sony did not hit big with new artists from Latin America, but rather, with Latin artists from the U.S. and Puerto Rico.

Sony's Welzer says Ricky Martin has sold 1 million units of his eponymous smash English disc. Marc Anthony's eponymously titled disc has sold 300,000 units, as has Jennifer Lopez's title "On The Six." Merengue star Elvis Crespo has rung up 300,000 units of his two CDs "Suavemente" and "Pintame."

Along with the success of Sony's Latin acts, Welzer adds that the label "is paying more attention to English-language artists. Every country in Latin America has a staff dedicated to English-language product."

Among the biggest-selling Sony artists in Latin America are Celine Dion ("Let's Talk About Love," 2 million), the Offspring ("Americana," 600,000 units) and Aerosmith ("A Little South Of Sanity," 450,000 units).

Despite the trying economic climate in Latin America, Welzer says Sony's sales declined only 5% in the company's last fiscal year, which ran from April 1998 to April 1999.

While commenting that Sony is doing well in Central America and Chile, Welzer acknowledges that Argentina, Colombia and Venezuela have faltered in recent months.

And it may get worse in Latin America before it gets better, according to FLAPF's Abaroa.

"We will be lucky if 2000 is the same as 1999," declares Abaroa, in part, because of political uncertainty. "You have presidential elections in Mexico and Chile, you recently had elections in Argentina, and the economy in Brazil will not rise soon."

Not everyone reckons that Latin America will remain in a downward spiral. André Midani, president of Warner Music Latin America, says, at least for his company, there will be "some sign of improvement next year. Brazil seems to have hit bottom; it's coming back. Argentina is stabilized, and Mexico is OK."

Midani says sales by Luis Miguel and Maná have sold more than 1 million units in the region. He adds that *sertaneja*/pop singer Daniel has sold 700,000 units in Brazil.

LOOKING UP

Unfortunately, even if the Latin American market gets better, there still will be piracy, even on the Internet.

"We have been raiding the largest [pirate] Web sites," says Abaroa. "We also are trying to have a constructive approach with portals or Web sites that deal with Latin music by setting up anti-piracy initiatives."

To better their sales, reckons Abaroa, Latin American record labels must develop artists who can sell outside Latin America. Also, the distribution channels need to become more efficient. If those measures prove effective, Latin America's roller-coaster record business may find itself on a more upward track. ■

From top: Luis Miguel, Jennifer Lopez, Marc Anthony, Aerosmith

El día 2 de Octubre de 1999, fuí objeto de un Inmerecido Tributo, mi agradecimiento a todos los que contribuyeron

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Y a todos los intérpretes que han grabado y cantado mis canciones...

Mi Eterno Agradecimiento

Juan Gabriel

THE PAST IN CHARTS:

THE HITS OF 40, 30, 20 AND 10 YEARS AGO

BY FRED BRONSON

1959

Female vocalists may have dominated the 1999 year-end charts, holding down the top seven positions on the Hot 100 recap, but 1959 was a very different story. There were no solo female artists in the top 10; the highest-ranked solo female singer was Dodie Stevens, who was No. 15 with "Pink Shoe Laces." And the only other solo female act with a song in the top 40 was Connie Francis. Also unlike 1999, where no artist had more than one title in the top 10, two acts had two songs apiece on the '59 chart. Bobby Darin pulled a double with "Mack The Knife" at No. 2 and "Dream Lover" at No. 6, while Olympia, Wash.–based trio the Fleetwoods were No. 8 with their debut hit, "Come Softly To Me," and No. 10 with "Mr. Blue." The Fleetwoods and the Browns were the only groups in the top 10; all the other slots were occupied by solo male artists. Country artist Johnny Horton had his first pop hit with "The Battle Of New Orleans," which overpowered "Mack The Knife" to be the No. 1 song of the year. New Orleans was only the second American city to be included in the title of a No. 1 song in the rock era; the first was the song that ranked No. 9 for the year: "Kansas City" by Wilbert Harrison.

The album-chart recap also differed from 1999 in a big way: This year, the highest-ranked soundtrack was "Tarzan" at No. 54. In 1959, soundtracks captured the top three positions. Henry Mancini's "Music From 'Peter Gunn,'" featuring music from the popular TV series, was the year's top album, followed by two movie soundtracks: "Gigi" and "South Pacific." The highest rock 'n' roll album was Duane Eddy's "Have Twangy Guitar, Will Travel," at No. 20. Folk music and comedy were popular genres, with the Kingston Trio placing two albums in the year-end top 10 and Shelley Berman occupying one slot. "...From The Hungry i" and "The Kingston Trio At Large" were No. 4 and No. 5, respectively, while "Inside Shelley Berman" was No. 7.

1969

The passing of 10 years did little to enhance the fortunes of solo female artists. The highest-ranked single by a solo female in 1969 was "Put A Little Love In Your Heart" by Jackie DeShannon, and that Imperial release ranked No. 46. The year's top single was by a group that didn't really exist. The Archies were No. 1 with "Sugar, Sugar." Just like 1959, the No. 2 single of the year came from a theatrical-stage musical. Ten years earlier, it was Bobby Darin's "Mack The Knife" from "The Threepenny Opera"; in '69, it was the Fifth Dimension's medley of "Aquarius/Let The Sunshine In" from Broadway's "Hair." In 1999, Motown just missed the year-end top 10, as 702's "Where My Girls At?" ranked No. 11. In 1969, however, the Temptations carried the Motown banner to No. 3 with "I Can't Get Next To You." The Beatles didn't appear in the top 10 (they were No. 25 with "Get Back"), but the Rolling Stones placed fourth with "Honky Tonk Women." That made them the highest-ranked U.K. act for the year. In 1999, no act from the U.K. placed a single in the year-end top 100. One group placed two songs in the top 10 of 1969: Sly & The Family Stone were No. 5 with "Everyday People" and No. 7 with "Hot Fun In The Summertime." And it was a good year to be named "Tom." Tommy Roe was No. 6 with "Dizzy," Tom Jones was No. 8 with "I'll Never Fall In Love Again," and Tommy James & The Shondells were No. 10 with "Crimson And Clover."

From top: Creedence Clearwater Revival, Bee Gees, Bobby Darin

Album-oriented rock was a hot new format at radio, and 1969 was a good year for rock 'n' roll. For the second year in a row, a rock album took top honors. In 1968, the Jimi Hendrix Experience ranked first with "Are You Experienced?" Iron Butterfly had the No. 1 LP of 1969 with "In-A-Gadda-Da-Vida." The cast album for the "hippy" musical "Hair" was No. 2. Creedence Clearwater Revival and Led Zeppelin had top-10 albums, with "Bayou Country" at No. 4 and "Led Zeppelin" at No. 5. Iron Butterfly had two albums in the top 20, but it was bested by Tom Jones, who placed three LPs in that span.

1979

The tide was turning for solo female artists in 1979, thanks to the success of disco music. Donna Summer, Gloria Gaynor and Anita Ward were responsible for 40% of the

Continued on page YE-42

PASSINGS

Among the many artists, musicians and behind-the-scenes people who passed on in 1999—and whose contributions will continue to enrich the culture....

BY TERRY BARNES

TALENT

Singer/songwriter **Barbara Acklin**, in Nebraska. Acklin typified the light pop/soul popular in the 1960s and 1970s. She joined Brunswick Records as a songwriter in 1966. Among her songs is the Chi-Lites' "Have You Seen Her." Brunswick released "Barbara Acklin's Greatest Hits" in 1995; as an artist, she's best-known for 1968's "Love Makes A Woman."

Singer/songwriter **Hoyt Axton**, in Victor, Mont. Son of Mae Axton (co-writer of "Heartbreak Hotel"), Hoyt wrote many hits, including Three Dog Night's "Joy To The World" and "Never Been To Spain" and the Kingston Trio's "Greenback Dollar." He also recorded several solo albums.

Author/composer **Paul Bowles**, in Tangier, Morocco. Best-known for his novel "The Sheltering Sky," Bowles composed scores for several Broadway plays, including "The Glass Menagerie." After studying composition with Aaron Copland, Bowles wrote the 1941 opera "The Wind Remains," under a Guggenheim Fellowship.

Singer **Charles Brown**, in Oakland, Calif. Brown injected elegance into the rough-hewn R&B music of the late '40s. He scored two No. 1 R&B hits, "Trouble Blues" and "Black Night," and greatly influenced R&B performers from Sam Cooke and Chuck Berry to Marvin Gaye.

Musician/performer **Edward Cobb**, in Honolulu, Hawaii. Cobb was a founding member of the original Four Preps but achieved greater recognition as a songwriter, manager and producer. He wrote the Standells' hit "Dirty Water" and "Tainted Love," which was recorded by Gloria Jones, as well as Soft Cell.

Steel guitarist **Jimmy Day**, in Houston, Texas. A pioneer of the instrument, Day was an in-demand studio player and a road musician with Willie Nelson, Ray Price and others. He was a member of the International Steel Guitar Hall Of Fame and the Texas Western Swing Hall Of Fame.

Cowboy singer **Eddie Dean**, in Westlake Village, Calif. Called the greatest cowboy singer of all time by Roy Rogers and Gene Autry, Dean was best-known for his 1955 hit "I Dreamed Of A Hillbilly Heaven." He appeared in more than 40 westerns and was a founder of the Academy Of Country Music.

Guitarist **Jimmy Domengeaux**, in Louisiana. For the past four years, Domengeaux was guitarist for Steve Riley & The Mamou Playboys. During his 38-year music career, he performed with Black Dog, Warren Storm, Cajun Heat, the Gumbo Cajun Band, Cheryl Cormier and others.

Producer **Bruce Fairbairn**, in Vancouver. Over the past

Continued on page YE-42

Mel Tormé

Dusty Springfield

Doug Sahm

Charles Brown

Milt Jackson

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THE PAST IN CHARTS

Continued from page YE-40

year-end top 10. Summer was hot with "Bad Girls" at No. 2 and "Hot Stuff" at No. 7. Gaynor's signature song, "I Will Survive," was No. 6, and Ward chimed in with "Ring My Bell" at No. 9. Three other dance-oriented singles were also in the top 10: Chic was No. 3 with "Le Freak," Rod Stewart went disco with "Da Ya Think I'm Sexy?" at No. 4, and the Village People went platinum with "Y.M.C.A." at No. 8. Rock ruled, as the Knack took top honors with its first Capitol single, "My Sharona." Rounding out the top 10 were Peaches & Herb (No. 5 with "Reunited") and Robert John (No. 10 with "Sad Eyes"). The Bee Gees and the RSO label, which dominated the 1978 year-end rankings, could only manage a No. 11 placing, with the brothers Gibb vocalizing on "Tragedy."

The year-end album chart was dominated by white males. Billy Joel's "52nd Street" was the year's top LP, followed by sets from the Bee Gees, the Doobie Brothers, the Cars and Supertramp. Styx and Rod Stewart were also in the top 10. Donna Summer, hot on the singles chart, also performed well here, with "Live And More" No. 6 for the year and "Bad Girls" No. 8. Completing the top 10 was "Parallel

Deborah Harry of Blondie

Lines" by Blondie at No. 9. The highest-ranked soundtrack of 1979 was "Grease," at No. 20.

1989

Solo female artists took half of the year-end top 10 singles in 1989. Paula Abdul was the highest-ranked, at No. 5, with "Straight Up." She was also No. 6 with "Cold Hearted." Janet Jackson was No. 5 with "Miss You Much." Bette Midler had her biggest hit, with "Wind Beneath My Wings" at No. 7, and Anita Baker rhapsodized at No. 10 with "Giving You The Best That I Got." Chicago gave the Reprise label its first No. 1 single of the year, with the Diane Warren-penned "Look Away." Beating all comers, it was the second year-end chart-topper for the Warner Bros. family, after Rod Stewart's "Tonight's The Night (Gonna Be Alright)" in 1977. Ten years after 1989, Warner Bros. would claim victory again with "Believe" by Cher. The only solo male artist in the top 10 of 1989 was Bobby Brown, with "My Prerogative" at No. 2. Before they became an international embarrassment, Milli Vanili placed three singles in the top 20, led by "Girl You Know It's True" at No. 8. Songwriter Lamont Dozier had his first year-end top-20 hit in almost 20 years, with Phil Collins' "Two Hearts" from the "Buster" soundtrack at No. 20.

On the album side, Bobby Brown became only the second solo black male artist in history (after Michael Jackson with "Thriller" in 1983 and 1984) to have a No. 1 album of the year, as his "Don't Be Cruel" ranked first. In 1999, the Backstreet Boys became the first boy band to have the No. 1 album of the year, with "Millennium." But 10 years earlier, the New Kids On The Block came close, with "Hangin' Tough" ranking second. The only act with two albums in the year-end top 10 for '89 was Guns N' Roses, No. 5 with "Appetite For Destruction" and No. 7 with "G N' R Lies." ■

PASSINGS

Continued from page YE-40

two decades, Fairbairn produced pivotal albums for Bon Jovi, Aerosmith, AC/DC, Mötley Crüe, INXS, Van Halen, Loverboy, Chicago, Kiss and the Cranberries. At the time of his death, he was mixing Yes' "Beyond Records" album.

Lyricist/composer **George Forrest**, in Miami. In his long-running collaboration with lyricist/composer Robert Wright, George Forrest had several Broadway successes, including "Song Of Norway" and "Kismet." Their best-known songs include "Stranger In Paradise," "Strange Music" and "Baubles, Bangles And Beads."

World War II-era singer **Helen Forrest**, in Los Angeles. Forrest made hundreds of recordings in her career, with Artie Shaw, Benny Goodman, Harry James and others. Her hits include "I've Heard That Song Before" and "It Had To Be You," a duet with Dick Haymes.

Singer/songwriter **Lowell Fulson**, in Long Beach, Calif. Fulson recorded during the '40s in Oakland, Calif., and for L.A.'s Swing Time Records, which released "Everyday I Have The Blues" and his biggest R&B hit, "Blue Shadows." His "Reconsider Baby" was recorded in 1960 by Elvis Presley.

Singer **Gwen Guthrie**, in Orange, N.J. In her 20-year career, Guthrie recorded with Aretha Franklin, Stevie Wonder, Quincy Jones, Stephanie Miller, Diana Ross and others. She recorded as a solo artist for Island and Polydor. Also a prolific songwriter, Guthrie wrote and produced "Ain't Nothin' Goin' On But The Rent."

Trumpeter **Al Hirt**, in New Orleans. A sideman in the big bands of Benny Goodman and the Dorsey Brothers, Hirt enjoyed explosive solo success in the '60s. His instrumental "Java" soared to No. 4 on Billboard's singles chart and won a Grammy for best pop instrumental in 1964.

Intocable members **Jose Angel "Pepe" Farias** and **Silvestre Rodriguez Jr.** and road manager **Joe Angel Gonzalez**, in an auto accident in Mexico. Since 1995, Intocable had been one of Tejano's hottest outfits, partaying a mixture of Tejano and norteño rhythms into a series of top-selling albums. In 1997, the band was honored for sales of 1 million units in the U.S.

Vibraharpist **Milt Jackson**, in New York. A founding member of the Modern Jazz Quartet, Jackson was the premier vibraharpist in jazz for more than 50 years, and his slowed-down vibrato and bop phrasing created a fresh new sound. He transformed the instrument from a percussion novelty to a staple of modern jazz.

Guitarist/vocalist/songwriter **Bryan MacLean**, in Los Angeles. MacLean was a founding member of the 1960s group Love. He appeared on the band's first three Elektra albums and wrote "Orange Skies" and "Alone Again Or." In 1989, his ballad "Don't Toss Us Away" became a top-five country hit for Patty Loveless.

Musician **David H. "Butch" McDade**, in Maryville, Tenn. McDade was a founding member of the country/rock group Amazing Rhythm Aces, which had recently reunited. McDade had also toured with Leon Russell, Lonnie Mack, Roy Clark and Tanya Tucker.

Composer **Teddy McRae**, in New York. McRae was a swing-era composer/arranger associated with such artists as Artie Shaw, Sy Oliver and Chick Webb. With Shaw, he wrote "Back Bay Shuffle" and "Traffic Jam." With Webb, Ella Fitzgerald and Bud Green, he wrote "You Showed The Way."

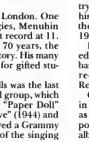
Violinist/conductor **Yehudi Menuhin**, in London. One of the century's most famous child prodigies, Menuhin made his concert debut at age 7 and his first record at 11. His relationship with EMI spanned some 70 years, the longest such association in music-business history. His many philanthropies included founding a school for gifted students.

Singer **Donald Mills**, in Los Angeles. Mills was the last surviving member of the Mills Brothers vocal group, which charted 62 songs over 25 years, including "Paper Doll" (1943), "You Always Hurt The One You Love" (1944) and "Glow Worm" (1952). Last year, Mills received a Grammy Award for lifetime achievement on behalf of the singing team.

Joe Williams

Shel Silverstein

Bobby Sherman



Les Schwartz

Guy Mitchell, in Las Vegas. In the '50s, Mitchell had more than 20 top-40 hits on Columbia, all of which were produced by A&R executive Mitch Miller. Mitchell's No. 1 hits include "Singing The Blues" and "Heartaches By The Number."

Singer **Johnny Moore**, in London. A former member of vocal group the Hornets, Moore joined the Drifters in the mid-1950s. In May 1964, he sang lead on the Drifters' "Under The Boardwalk."

Vocalist **Ella Mae Morse**, in Bullhead City, Ariz. Her sassy, flirtatious style on "Cow-Cow Boogie" helped bring Bedgling Capitol Records its first million-seller in 1942. Morse combined blues, boogie-woogie, country and jazz styles that prefigured late rock 'n' roll hits. A five-CD retrospective of her career was released by Bear Family Records in 1996.

Folk musician **Ernst Mosch**, in Germaringen, Germany. Germany's king of folk music, Mosch founded an orchestra in 1955 that popularized the typical sound of Bohemian brass-band music and subsequently sold more than 40 million records on Teldec and Koch. He played New York's Carnegie Hall in 1966 with his orchestra.

Writer **Joaquín Alfonso Navas**, in Barcelona, Spain. One of the most venerable figures in the Spanish music industry, Alfonso was a writer and publisher since the 1940s. In 1987, he founded Teddy-sound, now Spain's largest independent publisher, and was its president.

Singer/writer/actor **Anthony Newley**, in Florida. A British pop star of the late '50s, Newley accepted an invitation from Leslie Bricusse to co-write a musical in 1961. "Stop The World—I Want To Get Off" eventually moved to Broadway for 500 performances and launched the pop standard "What Kind Of Fool Am I."

Musician **Red Norvo**, in Santa Monica, Calif. Born Kenneth Norville in Beardstown, Ill., Norvo is credited as the first musician to establish the xylophone and vibraphone as legitimate jazz instruments. Norvo played with Benny Goodman and Woody Herman and recorded and performed with Charlie Parker, Dizzy Gillespie and Frank Sinatra.

Songwriter/performer **A. L. "Doodle" Owens**, in Nashville. Inducted into the Nashville Songwriters Hall Of Fame in 1999, Owens wrote a string of country hits, including "I'm So Afraid Of Losing You Again," "All I Have To Offer You (Is Me)" and "Johnny Cash Time." He also recorded for the MGM and Back Beat labels.

Pianist **Michel Petrucciani**, in New York. Petrucciani, known for his towering musical talent despite being just three feet tall, recorded more than a dozen albums, including "Michel Plays Petrucciani" (1986), "Pianism" (1986) and "Promenade With Duke" (1993), a tribute to Duke Ellington.

Composer **Joaquín Rodrigo**, in Madrid. Blind since the age of 3 after suffering diphtheria, Rodrigo composed more than 300 orchestral pieces and hundreds others for specific solo instruments.

Rapper **Raymond "Freaky Tah"** Rogers, in Queens, N.Y. A member of the rap act Lost Boyz, Rogers was shot by a masked assailant as he was leaving a party. Before Rogers' death, the Lost Boyz had released two gold albums on Universal.

Doug Sahm, leader of 1960s group the Sir Douglas Quintet, in Taos, N.M. A performer since the age of 10, Sahm played music ranging from eclectic rock to country, blues and Mexican *conjunto*. He is best-remembered for his 1965 hit "She's About A Mover" and as a principal of the Texas Tornadoes, whose first album won a Grammy in 1991.

Bassist **Bobby Sheehan**, in New Orleans. Sheehan founded Blues Traveler in 1988 in Princeton, N.J. The blues-based jam band attained a following in New York clubs and recorded five studio albums and a live set for A&M Records.

Cartoonist/author/musician/songwriter **Shel Silverstein**, in Key West, Fla. Silverstein wrote such No. 1 country hits as "A Boy Named Sue" and "One's On The Way" and the pop hit "Sylvia's Mother." He recorded more than a dozen albums and won two Grammy awards.

Continued on page YE-106

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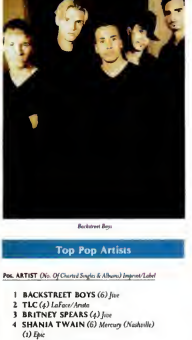
1999 the year in music



Backstreet Boys

Top Pop Artists

Pos.	ARTIST *(No. Of Charted Singles & Albums) Imprint/Label*
1	**BACKSTREET BOYS** *(6) Jive*
2	**TLC** *(4) LaFace/Arista*
3	**BRITNEY SPEARS** *(4) Jive*
4	**SHANIA TWAIN** *(6) Mercury (Nashville) (1) Epic*
5	**RICKY MARTIN** *(5) Q2 (1) Columbia/CRG (1) Columbia (1) Sony Discos*
6	**SUGAR RAY** *(2) Lava/Atlantic (1) Lava/Atlantic/AG*
7	**CHER** *(3) Warner Bros. (1) Arista (1) Geffen/Interscope*
8	**98 DEGREES** *(3) Universal (1) Motown (1) Motown/Universal*
9	**WHITNEY HOUSTON** *(5) Arista (1) DreamWorks/Geffen*
10	**GOO GOO DOLLS** *(5) Warner Bros. (1) Warner Sunset/Reprise*
11	**'N SYNC** *(5) RCA (1) Mesmus/Epic (1) RCA (Nashville)*
12	**SARAH McLACHLAN** *(5) Arista (1) Arista/Warner Sunset/Reprise*
13	**DIXIE CHICKS** *(5) Monument (2) Monument/Sony (Nashville)*
14	**LAURYN HILL** *(5) Ruffhouse/Columbia (1) Ruffhouse/Columbia/CRG*
15	**BRANDY** *(4) Atlantic (1) Arista (1) Atlantic/AG*
16	**JENNIFER LOPEZ** *(2) WORK/ERG (1) WORK/Epic*
17	**R. KELLY** *(6) Jive (1) Bad Boy/Arista*
18	**MARIAH CAREY** *(3) Columbia/CRG (2) Columbia (1) Epic (1) DreamWorks/Geffen*
19	**JAY-Z** *(2) Roc-A-Fella/Def Jam/IDJMG (1) Columbia (1) Def Jam/IDJMG (1) Epic (1) Roc-A-Fella/IDJMG (1) Roc-A-Fella/Ruff Ryders/Interscope*
20	**MONICA** *(3) Arista*
21	**SMASH MOUTH** *(3) Interscope*
22	**CHRISTINA AGUILERA** *(3) RCA*
23	**702** *(2) Motown*
24	**DEBORAH COX** *(4) Arista*
25	**SIXPENCE NONE THE RICHER** *(1) Squint (1) Squint/Columbia (1) Squint/Elektra/EEG*
26	**DMX** *(2) Ruff Ryders/IDJMG (1) Ruff Ryders/Def Jam/IDJMG*
27	**THE OFFSPRING** *(2) Columbia (1) Columbia/CRG*
28	**DESTINY'S CHILD** *(2) Columbia (1) Columbia/CRG*
29	**LIMP BIZKIT** *(2) Flip/Interscope*
30	**FAITH EVANS** *(4) Bad Boy/Arista (1) Arista (1) Warner Bros.*
31	**EVERLAST** *(2) Tommy Boy*
32	**SANTANA** *(2) Arista*
33	**TIM McGRAW** *(7) Curb*
34	**WILL SMITH** *(3) Columbia (1) Columbia/CRG (1) Overbrook/Columbia*
35	**JUVENILE** *(5) Cash Money/Universal (2) Warlock*
36	**LOU BEGA** *(2) RCA*
37	**RED HOT CHILI PEPPERS** *(1) Warner Bros.*
38	**GARTH BROOKS** *(2) Capitol (2) Capitol (Nashville) (2) Capitol (Nashville)/Capitol*
39	**JEWEL** *(3) Atlantic (2) Atlantic/AG*
40	**LENNY KRAVITZ** *(2) Virgin (1) Maverick/Virgin*
41	**CREED** *(4) Wind-up*
42	**DRU HILL** *(3) DefSoul/IDJMG (1) Island/Def Jam/IDJMG (1) Overbrook/Columbia (1) University/Island/IDJMG*
43	**KID ROCK** *(1) Lava/Atlantic/AG (1) Top Dog/Lava/Atlantic*
44	**CELINE DION** *(3) 550 Music/Epic (1) 550 Music/ERG (1) Epic (1) Jive*
45	**ANDREA BOCELLI** *(4) Philips (1) Polydor (1) Universal Latino*
46	**PEARL JAM** *(2) Epic*
47	**2PAC** *(3) Amaru/Death Row/Interscope*
48	**EMINEM** *(2) Web/Aftermath/Interscope*
49	**K-CI & JOJO** *(3) MCA (1) Rock Land/MCA/Interscope*
50	**LFO** *(2) Arista (1) Lage/Arista*

Britney Spears

Top New Pop Artists

Pos.	ARTIST *(No. Of Charted Singles & Albums) Imprint/Label*
1	**BRITNEY SPEARS** *(4) Jive*
2	**JENNIFER LOPEZ** *(2) WORK/ERG (1) WORK/Epic*
3	**CHRISTINA AGUILERA** *(3) RCA*
4	**LOU BEGA** *(2) RCA*
5	**EMINEM** *(2) Web/Aftermath/Interscope*
6	**LFO** *(2) Arista (1) Lage/Arista*
7	**DIVINE** *(3) Pendulum/Red Ant*
8	**B*WITCHED** *(2) Epic*
9	**JA RULE** *(2) Murder Inc./Def Jam/IDJMG (1) Def Jam/IDJMG (1) Lil' Mac/Interscope*
10	**BLAQUE** *(2) Track Masters/Columbia (1) Track Masters/Columbia/CRG*

Top Pop Imprints

Pos.	IMPRINT *(No. Of Charted Singles & Albums)*
1	**ARISTA** *(98)*
2	**COLUMBIA** *(72)*
3	**JIVE** *(29)*
4	**RCA** *(29)*
5	**WARNER BROS.** *(29)*
6	**ATLANTIC** *(29)*
7	**LAFACE** *(14)*
8	**MOTOWN** *(16)*
9	**LAVA** *(15)*
10	**BAD BOY** *(16)*
11	**WORK** *(16)*
12	**MERCURY (NASHVILLE)** *(16)*
13	**ELEKTRA** *(33)*
14	**INTERSCOPE** *(12)*
15	**EPIC** *(27)*

ARISTA

Top Pop Labels

Pos.	LABEL *(No. Of Charted Singles & Albums)*
1	**ARISTA** *(76)*
2	**COLUMBIA RECORDS GROUP** *(66)*
3	**INTERSCOPE** *(51)*
4	**ISLAND DEF JAM MUSIC GROUP** *(51)*
5	**WARNER BROS.** *(64)*

pop

The 1999 Year In Music charts are compiled by computer from Billboard's weekly and bi-weekly charts. The chart year started with last year's Dec. 5 issue and concluded with this year's Nov. 27 Billboard.

The recaps are organized by Michael Cusson and Anthony Colombo, with assistance from Keith Caulfield, Alex Vitkudis and the rest of the Billboard charts staff.

New to the Year In Music roundup is Top 40 Tracks, a category based on the new radio chart that bowed at the start of the tracking year.

Artist, imprint, label and distributor categories for all 1999 categories reflect accumulated chart performance for all titles on the particular chart. The umbrella "label" categories refer to the "distributing labels" and/or "promotion labels" that are listed on our weekly and bi-weekly charts.

Most of the annual recaps are based on accumulated airplay or sales data, provided weekly by Broadcast Data Systems (BDS) and SoundScan, respectively.

Rankings for Hot Country Singles & Tracks, Modern Rock, Mainstream Rock, Adult Contemporary and Adult Top 40 categories are based on accumulated BDS-monitored plays for each week a title appeared on the chart. Similarly, the Hot 100 Airplay, Hot R&B/Hip-Hop Airplay, Top 40 Tracks and Hot Latin Tracks (and the three related Latin-airplay-format charts) are determined by adding up the total number of gross impressions, as determined by BDS, for each week a track charted.

HOW WE CHART THE YEAR

In The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks categories, accumulated radio and sales points—based specifically on BDS and SoundScan, respectively—are combined with accumulated small-market radio-only points.

Year-end rankings for The Billboard 200, Top Pop Catalog Albums, all singles-sales charts, and album lists for country, R&B/hip-hop, Latin, jazz, classical, gospel, contemporary Christian, reggae, world, blues, new age and kid audio are determined by accumulating the SoundScan units for each week titles appeared on the appropriate chart (including, for charts that are published bi-weekly, units from the unpublished weeks).

The overall imprint, label and distributor rankings in Classical reflect weekly performance on The Billboard Classical 50, an in-house chart that combines titles from the magazine's Top Classical Albums, Top Classical Crossover, Top Mid-Price Classical and Top Budget Classical lists. Similarly, the overall company standings in Jazz combine results from both the Top Jazz Albums and Top Contemporary Jazz charts.

The umbrella pop, R&B/hip-hop and country categories are based on a recap point system, which combines chart performance data from, respectively, The Billboard 200 and The Billboard Hot 100, Top R&B Albums and Hot R&B/Hip-Hop Singles & Tracks, and Top Country Albums and Hot Country Singles & Tracks. This system awards points, based on a complex, inverse relation to chart position, for each week a title appeared on the pertinent charts.

That same recap point system is used to construct Dance Club Play rankings, as well as the overall dance categories, which combine performance on the Maxi-Singles Sales and Club Play charts.

The '90s decade recaps were compiled in similar fashion to the Year In Music lists and reflect chart performance from the start of 1990 through the end of the '99 chart year.

We also used the recap point system to determine the '90s artist lists for Pop, Country and R&B/Hip-Hop. A similar formula was employed for the Latin-artists category, meshing Hot Latin Tracks charts from 1990 with standings from The Billboard Latin 50, the sales chart that Billboard began publishing in 1993.

The list of Billboard's Top 100 '90s Albums reflects the accumulated SoundScan units of titles for each week they appeared on The Billboard 200. Since Billboard did not use SoundScan data until May 1991, the position of Garth Brooks' "No Fences" had to be adjusted upward, to account for units sold prior to the chart's conversion. Similarly, six other albums from 1990 and the first half of '91 were inserted to reflect their appropriate ranks (see separate story, page YE-14). Placement of these seven albums was made according to Recording Industry Assn. Of America certifications made during each album's chart run, as well as overall chart performance.

The '90s Hot 100 Singles & Tracks recap is based on the same methodology used to calculate the all-time Hot 100 charts that appeared in Billboard's 100th-anniversary issue and last year's 40th-anniversary celebration of the Hot 100, in which titles were awarded points for each week a title appeared in the top 10.

Like the artist-of-the-'90s categories, the album and singles lists reflect activity from 1990 through the close of the current chart year.

Catalog albums are titles that are two years old and have fallen below the top half of The Billboard 200. Since a title can move from current to catalog status during the chart year, there may be cases in our Year In Music recaps where an album appears on both title lists. —*Geoff Mayfield*

Top Billboard 200 Album Artists

Pos.	ARTIST *(No. Of Charted Albums) Imprint/Label*
1	**BACKSTREET BOYS** *(2) Jive*
2	**BRITNEY SPEARS** *(1) Jive*
3	**'N SYNC** *(2) RCA*
4	**GARTH BROOKS** *(2) Capitol (Nashville)/Capitol (1) Capitol (1) Capitol (Nashville)*
5	**DIXIE CHICKS** *(2) Monument/Sony (Nashville)*
6	**SHANIA TWAIN** *(1) Epic (1) Mercury (Nashville)*
7	**RICKY MARTIN** *(1) C2/Columbia/CRG (1) Sony Discos*
8	**LIMP BIZKIT** *(2) Flip/Interscope*
9	**DMX** *(2) Ruff Ryders/IDJMG*
10	**THE OFFSPRING** *(1) Columbia/CRG*
11	**TLC** *(1) LaFace/Arista*
12	**LAURYN HILL** *(1) Ruffhouse/Columbia/CRG*
13	**CELINE DION** *(2) 550 Music/Epic (1) Epic*
14	**MARIAH CAREY** *(2) Columbia/CRG (1) Epic*
15	**JEWEL** *(2) Atlantic/AG*
16	**KID ROCK** *(1) Lava/Atlantic/AG*
17	**SARAH MCLACHLAN** *(2) Arista*
18	**JAY-Z** *(3) Roc-A-Fella/IDJMG*
19	**CHER** *(1) Arista (1) Geffen/Interscope (1) Warner Bros.*
20	**ANDREA BOCELLI** *(4) Philips (1) Polydor (1) Universal Latino*
21	**CREED** *(2) Wind-up*
22	**2PAC** *(1) Amaru/Death Row/Interscope*
23	**JUVENILE** *(1) Cash Money/Universal (1) Warlock*
24	**SANTANA** *(1) Arista*
25	**EMINEM** *(1) Web/Aftermath/Interscope*
26	**98 DEGREES** *(1) Motown/Universal (1) Universal*
27	**METALLICA** *(2) Elektra/EEG*
28	**EVERLAST** *(1) Tommy Boy*
29	**BRANDY** *(1) Arista (1) Atlantic/AG*
30	**WILL SMITH** *(1) Columbia/CRG*
31	**GOO GOO DOLLS** *(1) Warner Bros.*
32	**WHITNEY HOUSTON** *(1) Arista*
33	**R. KELLY** *(1) Jive*
34	**TIM MCGRAW** *(2) Curb*
35	**KORN** *(1) Immortal/Epic*
36	**SMASH MOUTH** *(1) Interscope*
37	**RED HOT CHILI PEPPERS** *(1) Warner Bros.*
38	**SUGAR RAY** *(1) Lava/Atlantic/AG*
39	**CHRISTINA AGUILERA** *(1) RCA*
40	**METHOD MAN** *(2) Def Jam/IDJMG*
41	**NAS** *(1) Columbia/CRG*
42	**DRU HILL** *(1) Def Soul/IDJMG*
43	**LENNY KRAVITZ** *(1) Virgin*
44	**FAITH HILL** *(2) Warner Bros. (Nashville)/WRN*
45	**BLINK-182** *(1) MCA*
46	**ALANIS MORISSETTE** *(1) Maverick/Reprise/ Warner Bros.*
47	**BUSTA RHYMES** *(1) Flip/Mode/Elektra/EEG*
48	**JENNIFER LOPEZ** *(1) WORK/Epic*
49	**ROB ZOMBIE** *(2) Geffen/Interscope*
50	**BARENAKED LADIES** *(1) Reprise/Warner Bros.*
51	**U2** *(2) Island/IDJMG*
52	**GODSMACK** *(1) Republic/Universal*
53	**REDMAN** *(2) Def Jam/IDJMG*
54	**LOU BEGA** *(1) RCA*
55	**112** *(1) Bad Boy/Arista*
56	**GINUWINE** *(1) 550 Music/Epic*
57	**SNOOP DOGGY DOGG** *(2) No Limit/Priority*
58	**MYSTIKAL** *(2) No Limit/Jive*
59	**K-CI & JOJO** *(2) MCA*
60	**JA RULE** *(1) Murder Inc./Def Jam/IDJMG*
61	**SHERYL CROW** *(1) A&M/Interscope*
62	**DAVE MATTHEWS BAND** *(1) Bama Rags/RCA (1) RCA*
63	**LIL' TROY** *(1) Short Stop/Republic/Universal*
64	**MARTINA MCBRIDE** *(3) RCA (Nashville)/RLG*
65	**B*WITCHED** *(2) Epic*
66	**TYRESE** *(1) RCA*
67	**MONICA** *(1) Arista*
68	**OUTKAST** *(1) LaFace/Arista*
69	**KIRK FRANKLIN** *(1) Gospo Centric/ Interscope*
70	**MATCHBOX 20** *(1) Lava/Atlantic/AG*
71	**DESTINY'S CHILD** *(1) Columbia/CRG*
72	**MARY J. BLIGE** *(1) MCA*
73	**GEORGE STRAIT** *(3) MCA Nashville*
74	**PUFF DADDY** *(2) Bad Boy/Arista*
75	**FATBOY SLIM** *(1) Skint/Astralwerks*
76	**SILKK THE SHOCKER** *(2) No Limit/Priority*
77	**EVE** *(1) Ruff Ryders/Interscope*
78	**ORGY** *(1) Elektra/Reprise/Warner Bros.*
79	**BRIAN MCKNIGHT** *(3) Motown/Universal*
80	**MADONNA** *(1) Maverick/Warner Bros.*
81	**JO DEE MESSINA** *(1) Curb*
82	**LONESTAR** *(1) BNA/RLG*
83	**SPICE GIRLS** *(2) Virgin*
84	**PHIL COLLINS** *(2) Face Value/Atlantic/AG*
85	**BEASTIE BOYS** *(1) Grand Royal/Capitol*
86	**LIT** *(1) RCA*
87	**HOT BOYS** *(1) Cash Money/Universal*
88	**ICE CUBE** *(1) Priority*
89	**DJ CLUE** *(1) Roc-A-Fella/IDJMG*
90	**EVERCLEAR** *(1) Capitol*
91	**B.G.** *(1) Cash Money/Universal*
92	**TRU** *(1) No Limit/Priority*
93	**INSANE CLOWN POSSE** *(2) Island/IDJMG*
94	**SILK** *(1) Elektra/EEG*
95	**FOXY BROWN** *(1) Violator/IDJMG*
96	**MISSY "MISDEMEANOR" ELLIOTT** *(1) The Cold Mind/EastWest/EEG*
97	**COLLECTIVE SOUL** *(1) Atlantic/AG*
98	**TRICK DADDY** *(1) Slip-N-Slide/Warlock*
99	**NEW RADICALS** *(1) MCA*
100	**CHARLOTTE CHURCH** *(1) Sony Classical*

Top Billboard 200 Albums

Pos.	TITLE *—Artist—Imprint/Label*
1	**MILLENNIUM**—*Backstreet Boys—Jive*
2	**...BABY ONE MORE TIME**—*Britney Spears—Jive*
3	**COME ON OVER**—*Shania Twain—Mercury (Nashville)*
4	**'N SYNC**—*'N Sync—RCA*
5	**RICKY MARTIN**—*Ricky Martin—C2/Columbia/ CRG*
6	**DOUBLE LIVE**—*Garth Brooks—Capitol (Nashville)*
7	**AMERICANA**—*The Offspring—Columbia/CRG*
8	**WIDE OPEN SPACES**—*Dixie Chicks—Monument/ Sony (Nashville)*
9	**SIGNIFICANT OTHER**—*Limp Bizkit—Flip/ Interscope*
10	**FANMAIL**—*TLC—LaFace/Arista*
11	**THE MISEDUCATION OF LAURYN HILL**—*Lauryn Hill—Ruffhouse/Columbia/CRG*
12	**BACKSTREET BOYS**—*Backstreet Boys—Jive*
13	**SPIRIT**—*Soul—Atlantic/AG*
14	**DEVIL WITHOUT A CAUSE**—*Kid Rock—Lava/ Atlantic/AG*
15	**VOL. 2... HARD KNOCK LIFE**—*Jay-Z—Roc-A-Fella/IDJMG*
16	**GREATEST HITS**—*2Pac—Amaru/Death Row/ Interscope*
17	**BELIEVE**—*Cher—Warner Bros.*
18	**400 DEGREEZ**—*Juvenile—Cash Money/Universal*
19	**#1'S**—*Mariah Carey—Columbia/CRG*
20	**SUPERNATURAL**—*Santana—Arista*
21	**FLESH OF MY FLESH BLOOD OF MY BLOOD**—*DMX—Ruff Ryders/IDJMG*
22	**THE SLIM SHADY LP**—*Eminem—Web/ Aftermath/Interscope*
23	**THESE ARE SPECIAL TIMES**—*Celine Dion—550 Music/Epic*
24	**WHITEY FORD SINGS THE BLUES**—*Everlast—Tommy Boy*
25	**98 DEGREES AND RISING**—*98 Degrees—Motown/Universal*
26	**NEVER S-A-Y NEVER**—*Brandy—Atlantic/AG*
27	**GARAGE INC.**—*Metallica—Elektra/EEG*
28	**BIG WILLIE STYLE**—*Will Smith—Columbia/CRG*
29	**DIZZY UP THE GIRL**—*Goo Goo Dolls—Warner Bros.*
30	**MY LOVE IS YOUR LOVE**—*Whitney Houston—Arista*
31	**R.**—*R. Kelly—Jive*
32	**FOLLOW THE LEADER**—*Korn—Immortal/Epic*
33	**THE DARK AND HELL IS HOT**—*DMX—Ruff Ryders/IDJMG*
34	**ASTRO LOUNGE**—*Smash Mouth—Interscope*
35	**RUFF RYDERS: RYDE OR DIE VOL. 1**—*Various Artists—Ruff Ryders/Interscope*
36	**CALIFORNICATION**—*Red Hot Chili Peppers—Warner Bros.*
37	**14:59**—*Sugar Ray—Lava/Atlantic/AG*
38	**MY OWN PRISON**—*Creed—Wind-up*
39	**CHRISTINA AGUILERA**—*Christina Aguilera—RCA*
40	**I AM.....**—*NAS—Columbia/CRG*
41	**ENTER THE DRU**—*Dru Hill—Def Soul/IDJMG*
42	**MIKROBRALL**—*Sarah McLachlan—Arista*
43	**S**—*Lenny Kravitz—Virgin*
44	**SURFACING**—*Sarah McLachlan—Arista*
45	**ENEMA OF THE STATE**—*Blink-182—MCA*
46	**SUPPOSED FORMER INFATUATION JUNKIE**—*Alanis Morissette—Maverick/Reprise/Warner Bros.*
47	**NOW**—*Various Artists—PolyGram-Universal-EMI/ Virgin*
48	**A PLACE IN THE SUN**—*Tim McGraw—Curb*
49	**E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT**—*Busta Rhymes—Flip/Mode/Elektra/EEG*
50	**ON THE 6**—*Jennifer Lopez—WORK/Epic*
51	**STUNT**—*Barenaked Ladies—Reprise/Warner Bros.*
52	**FLY**—*Dixie Chicks—Monument/Sony (Nashville)*
53	**HELLBILLY DELUXE**—*Rob Zombie—Geffen/ Interscope*
54	**TARZAN**—*Soundtrack—Walt Disney*
55	**CITY OF ANGELS**—*Soundtrack—Warner Sunset/Reprise/Warner Bros.*
56	**THREE DOLLAR BILL, Y'ALL**—*Limp Bizkit—Flip/Interscope*
57	**TICAL 2000: JUDGEMENT DAY**—*Method Man—Def Jam/IDJMG*
58	**HOME FOR CHRISTMAS**—*'N Sync—RCA*
59	**FAITH**—*Faith Hill—Warner Bros. (Nashville)/WRN*
60	**GODSMACK**—*Godsmack—Republic/Universal*
61	**A LITTLE BIT OF MAMBO**—*Lou Bega—RCA*
62	**SOGNO**—*Andrea Bocelli—Polydor*
63	**WILD WILD WEST**—*Soundtrack—Overbrook/ Interscope*
64	**THE RUGRATS MOVIE**—*Soundtrack—Interscope*
65	**ROOM 112**—*112—Bad Boy/Arista*
66	**100% GINUWINE**—*Ginuwine—550 Music/Epic*
67	**NOW 2**—*Various Artists—Universal-EMI-Zomba/ Virgin*
68	**GHETTTO FABULOUS**—*Mystikal—No Limit/Jive*
69	**AUSTIN POWERS: THE SPY WHO SHAGGED ME**—*Soundtrack—Maverick/Warner Bros.*
70	**HUMAN CLAY**—*Creed—Wind-up*
71	**ARMAGEDDON - THE ALBUM**—*Soundtrack—Columbia/CRG*
73	**ROMANZA**—*Andrea Bocelli—Philips*
74	**VENNI VETTI VECCI**—*Ja Rule—Murder Inc./Def Jam/IDJMG*
75	**CHEF AID: THE SOUTH PARK ALBUM**—*Soundtrack—Interscope/Columbia/CRG*
76	**THE GLOBE SESSIONS**—*Sheryl Crow—A&M/ Interscope*

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Backstreet Boys

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1999 the year in music

TOP 200

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77 **BEFORE THESE CROWDED STREETS**—*Dave Matthews Band—RCA*
78 **SITTIN' FAT DOWN SOUTH**—*Lil' Troy—Short Stop/Republic/Universal*
79 **WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3**—*Various Artists—Koch*
80 **TYRESE**—*Tyrese—RCA*
81 **NO LIMIT TOP DOGG**—*Snoop Dogg—No Limit/Priority*
82 **RUNAWAY BRIDE**—*Soundtrack—Columbia/GRG*
83 **THE BOY IS MINE**—*Monica—Arista*
84 **AQUEMINI**—*OutKast—LaFace/Arista*
85 **B*WITCHED**—*B*Witched—Epic*
86 **THE NU NATION PROJECT**—*Kirk Franklin—Gospo Centric/Interscope*
87 **YOURSELF OR SOMEONE LIKE YOU**—*matchbox 20—Lava/Atlantic/AG*
88 **THE WRITING'S ON THE WALL**—*Destiny's Child—Columbia/GRG*
89 **MARY**—*Mary J. Blige—MCA*
90 **IT'S REAL**—*K-Ci & JoJo—MCA*
91 **THE MATRIX**—*Soundtrack—Maverick/Warner Bros.*
92 **FOREVER**—*Puff Daddy—Bad Boy/Arista*
93 **YOU'VE COME A LONG WAY, BABY**—*Fatboy Slim—Skint/Astralwerks*
94 **DOC'S DA NAME 2000**—*Redman—Def Jam/IDJMG*
95 **MADE MAN**—*Silkk The Shocker—No Limit/Priority*
96 **LET THERE BE...EVE—RUFF RYDERS' FIRST LADY**—*Eve—Ruff Ryders/Interscope*
97 **CANDYASS**—*Orgy—Elementree/Reprise/Warner Bros.*
98 **RAY OF LIGHT**—*Madonna—Maverick/Warner Bros.*
99 **STAR WARS EPISODE I: THE PHANTOM MENACE**—*Soundtrack—Sony Classical*
100 **I'M ALRIGHT**—*Ja Dee Messina—Curb*
101 **LET'S TALK ABOUT LOVE**—*Celine Dion—550 Music/Epic*
102 **LONELY GRILL**—*Lonestar—BNA/RLG*
103 **...HITS**—*Phil Collins—Face Value/Atlantic/AG*
104 **HELLO NASTY**—*Beastie Boys—Grand Royal/ Capitol*
105 **ALWAYS NEVER THE SAME**—*George Strait—MCA Nashville*
106 **A PLACE IN THE SUN**—*Lit—RCA*
107 **LIFE**—*Soundtrack—Rock Land/Interscope*
108 **GUERILLA WARFARE**—*Hot Boys—Cash Money/Universal*
109 **WAR & PEACE VOL. 1 (THE WAR DISC)**—*Ice Cube—Priority*
110 **THE BEST OF 1980-1990**—*U2—Island/IDJMG*
111 **DJ CLUE? THE PROFESSIONAL**—*DJ Clue—Roc-A-Fella/IDJMG*
112 **SO MUCH FOR THE AFTERGLOW**—*Everclear—Capitol*
113 **THE PRINCE OF EGYPT**—*Soundtrack—DreamWorks/Interscope*
114 **NOTTING HILL**—*Soundtrack—Island/IDJMG*
115 **CHOPPER CITY IN THE GHETTO**—*B.G.—Cash Money/Universal*
116 **TOUCHED BY AN ANGEL: THE ALBUM**—*Soundtrack—550 Music/Epic*
117 **DA CRIME FAMILY**—*Tru—No Limit/Priority*
118 **TONIGHT**—*Silk—Elektra/EEG*
119 **CHYNA DOLL**—*Foxy Brown—Violator/IDJMG*
120 **HOPE FLOATS**—*Soundtrack—Capitol*
121 **BACK AT ONE**—*Brian McKnight—Motown/Universal*
122 **DA REAL WORLD**—*Missy "Misdemeanor" Elliott—The Gold Mind/EastWest/EEG*
123 **BLACKOUT!**—*Method Man/Redman—Def Jam/IDJMG*
124 **DOSAGE**—*Collective Soul—Atlantic/AG*
125 **WWW.THUG.COM**—*Trick Daddy—Slip-N-Slide/Warlock*
126 **MAYBE YOU'VE BEEN BRAINWASHED TOO**—*New Radicals—MCA*
127 **NO BOUNDARIES - A BENEFIT FOR THE KOSOVAR REFUGEES**—*Various Artists—Epic*
128 **VOICE OF AN ANGEL**—*Charlotte Church—Sony Classical*
129 **CELEBRITY SKIN**—*Hole—DGC/Interscope*
130 **FIVE**—*Five—Arista*
131 **VERSION 2.0**—*Garbage—Almo Sounds/Interscope*
132 **IN...THE LIFE OF CHRIS GAINES**—*Garth Brooks—Capitol*
133 **MONSTER BALLADS**—*Various Artists—Razor & Tie*
134 **THE BEST OF 1980-1990/THE B-SIDES**—*U2—Island/IDJMG*
135 **WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS**—*Various Artists—Sparrow*
136 **MURDA MUZIK**—*Mobb Deep—Loud/Columbia/GRG*
137 **THE DIRTY BOOGIE**—*The Brian Setzer Orchestra—Interscope*
138 **THIRD EYE BLIND**—*Third Eye Blind—Elektra/EEG*
139 **THE BATTLE OF LOS ANGELES**—*Rage Against The Machine—Epic*
140 **FAMILY VALUES TOUR '98**—*Various Artists—Immortal/Epic*
141 **LIVE ON TWO LEGS**—*Pearl Jam—Epic*
142 **PERSONAL CONVERSATION**—*Case—Def Soul/IDJMG*
143 **THINGS FALL APART**—*The Roots—MCA*
144 **RUSH HOUR**—*Soundtrack—Def Jam/IDJMG*
145 **TONIGHT THE STARS REVOLT!**—*Powerman 5000—DreamWorks/Interscope*
146 **RUNNING WITH SCISSORS**—*Weird Al Yankovic—Way Moby/Valcano*
147 **EVE 6**—*Eve 6—RCA*
148 **KEEP THE FAITH**—*Faith Evans—Bad Boy/Arista*
149 **SOUL'S CORE**—*Shawn Mullins—SMG/Columbia/GRG*
150 **EVERYWHERE WE GO**—*Kenny Chesney—BNA/RLG*
151 **PROLONGING THE MAGIC**—*Cake—Capricorn/IDJMG*
152 **CLASSICS IN THE KEY OF G**—*Kenny G—Arista*
153 **DESIRELESS**—*Eagle-Eye Cherry—WORK/Epic*
154 **ONE WISH**—*Deborah Cox—Arista*
155 **ESPN PRESENTS: JOCK JAMS VOL. 4**—*Various Artists—Tommy Boy*
156 **1999 GRAMMY NOMINEES**—*Various Artists—Grammy/Elektra/EEG*
157 **RAINBOW**—*Mariah Carey—Columbia/GRG*
158 **BEACH HOUSE ON THE MOON**—*Jimmy Buffett—Margaritaville/IDJMG*
159 **SONGS FROM DAWSON'S CREEK**—*Soundtrack—Columbia/CRG*
160 **THE COLLECTION: VOLUME ONE**—*Bone Thugs-N-Harmony—Ruthless/Relativity*
161 **THE SOURCE PRESENTS HIP HOP HITS - VOLUME 2**—*Various Artists—PolyGram TV/ Def Jam/IDJMG*
162 **THE CHRISTMAS ANGEL**—*Mannheim Steamroller—American Gramophone*
163 **EVOLUTION**—*Martina McBride—RCA (Nashville)/RLG*
164 **THE FRAGILE**—*Nine Inch Nails—Nothing/Interscope*
165 **CAN'T STAY AWAY**—*Too Short—Short/Jive*
166 **THE AMAZING JECKEL BROTHERS**—*Insane Clown Posse—Island/IDJMG*
167 **LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL**—*George Michael—Epic*
168 **ONE NIGHT ONLY**—*Bee Gees—Polydor/Universal*
169 **VIOLATOR THE ALBUM**—*Various Artists—Violator/Def Jam/IDJMG*
170 **A LOVE LIKE OURS**—*Barbra Streisand—Columbia/CRG*
171 **THE ART OF STORYTELLING**—*Slick Rick—Def Jam/IDJMG*
172 **DR. DOLITTLE: THE ALBUM**—*Soundtrack—Blackground/Atlantic/AG*
173 **NO LIMIT SOLDIER COMPILATION - WE CAN'T BE STOPPED**—*Various Artists—No Limit/Priority*
174 **MARC ANTHONY**—*Marc Anthony—Columbia/GRG*
175 **VARSITY BLUES**—*Soundtrack—Hollywood*
176 **FOR THE RECORD: 41 NUMBER ONE HITS**—*Alabama—RCA (Nashville)/RLG*
177 **A DAY IN THE LIFE**—*Eric Benet—Warner Bros.*
178 **SPICEWORLD**—*Spice Girls—Virgin*
179 **PHOENIX RISING**—*The Temptations—Motown/Universal*
180 **ECHO**—*Tom Petty And The Heartbreakers—Warner Bros.*
181 **ALL SAINTS**—*All Saints—London/Island/IDJMG*
182 **SPEECHLESS**—*Steven Curtis Chapman—Sparrow*
183 **BUCKCHERRY**—*Buckcherry—DreamWorks/Interscope*
184 **THUG MENTALITY 1999**—*Krayzie Bone—Mo Thugs/Ruthless/Loud*
185 **YOU CAN'T STOP THE BUM RUSH**—*Len—WORK/Epic*
186 **ARIA - THE OPERA ALBUM**—*Andrea Bocelli—Philips*
187 **702**—*702—Motown/Universal*
188 **LFO**—*LFO—Arista*
189 **EVERYWHERE**—*Tim McGraw—Curb*
190 **MILLENNIUM HIP-HOP PARTY**—*Various Artists—Rhino*
191 **HIGH MILEAGE**—*Alan Jackson—Arista Nashville*
192 **THE DISTANCE TO HERE**—*Live—Radioactive/MCA*
193 **EUPHORIA**—*Def Leppard—Mercury/IDJMG*
194 **TITANIC**—*Soundtrack—Sony Classical*
195 **VH1 DIVAS LIVE**—*Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey—Epic*
196 **BOSSALINIE**—*C-Murder—No Limit/Priority*
197 **NEON BALLROOM**—*Silverchair—Epic*
198 **MECHANICAL ANIMALS**—*Marilyn Manson—Nothing/Interscope*
199 **BRAND NEW DAY**—*Sting—A&M/Interscope*
200 **MYA**—*Mya—University/Interscope*

Backstreet Boys

Top Billboard 200 Album Artists - Duo/Group

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 **BACKSTREET BOYS** *(2) Jive*
2 **'N SYNC** *(2) RCA*
3 **DIXIE CHICKS** *(2) Monument/Sony (Nashville)*
4 **LIMP BIZKIT** *(2) Flip/Interscope*
5 **THE OFFSPRING** *(1) Columbia/GRG*
6 **TLC** *(1) LaFace/Arista*
7 **CREED** *(2) Wind-up*
8 **SANTANA** *(1) Arista*
9 **98 DEGREES** *(1) Motown/Universal (1) Universal*
10 **METALLICA** *(2) Elektra/EEG*
11 **GOO GOO DOLLS** *(1) Warner Bros.*
12 **KORN** *(1) Immortal/Epic*
13 **SMASH MOUTH** *(1) Interscope*
14 **RED HOT CHILI PEPPERS** *(1) Warner Bros.*
15 **SUGAR RAY** *(1) Lava/Atlantic/AG*
16 **DRU HILL** *(1) Def Soul/IDJMG*
17 **BLINK-182** *(1) MCA*
18 **BARENAKED LADIES** *(1) Reprise/Warner Bros.*
19 **U2** *(2) Island/IDJMG*
20 **GODSMACK** *(1) Republic/Universal*
21 **112** *(1) Bad Boy/Arista*
22 **K-CI & JOJO** *(2) MCA*
23 **DAVE MATTHEWS BAND** *(1) Bama Rags/RCA (1) RCA*
24 **B*WITCHED** *(2) Epic*
25 **OUTKAST** *(1) LaFace/Arista*

top 200

1999 the year in music

Top Heatseeker Impact Imprints

Pos. IMPRINT *(No. Of Heatseeker Impact Albums)*

T1 COLUMBIA (5)
T1 ELEKTRA (5)
T3 ARISTA (4)
T3 ATLANTIC (4)
T3 CAPITOL (4)
T3 LAVA (4)
T3 WARNER BROS. (4)

COLUMBIA

Elektra

Top Heatseeker Impact Labels

Pos. LABEL *(No. Of Heatseeker Impact Albums)*

1 EPIC (11)
2 ISLAND DEF JAM MUSIC GROUP(8)
T3 ATLANTIC GROUP (7)
T3 INTERSCOPE (7)
T5 ARISTA (6)
T5 ELEKTRA ENTERTAINMENT GROUP (6)

EPIC

heatseekers

Top Billboard 200 Album Artists - Female

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 BRITNEY SPEARS (1) *Jive*
2 SHANIA TWAIN (1) *Epic*
(1) *Mercury (Nashville)*
3 LAURYN HILL (1) *Ruffhouse/Columbia/CRC*
4 CELINE DION (2) *550 Music/Epic*
(1) *Epic*
5 MARIAH CAREY (3) *Columbia/CRC*
(1) *Epic*
6 JEWEL (2) *Atlantic/AG*
7 SARAH McLACHLAN (2) *Arista*
8 CHER (1) *Arista*
(1) *Geffen/Interscope*
(1) *Warner Bros.*
9 BRANDY (1) *Arista*
(1) *Atlantic/AG*
10 WHITNEY HOUSTON (2) *Arista*
11 CHRISTINA AGUILERA (1) *RCA*
12 FAITH HILL (2) *Warner Bros. (Nashville)/WRN*
13 ALANIS MORISSETTE (1) *Maverick/Reprise/Warner Bros.*
14 JENNIFER LOPEZ (1) *WORK/Epic*
15 SHERYL CROW (1) *A&M/Interscope*
16 MARTINA McBRIDE (3) *RCA (Nashville)/RLG*
17 MONICA (1) *Arista*
18 MARY J. BLIGE (1) *MCA*
19 EVE (1) *Ruff Ryders/Interscope*
20 MADONNA (1) *Maverick/Warner Bros.*
21 JO DEE MESSINA (1) *Curb*
22 FOXY BROWN (1) *Violator/IDJMG*
23 MISSY "MISDEMEANOR" ELLIOTT (1) *The Gold Mind/EastWest/EEG*
24 CHARLOTTE CHURCH (1) *Sony Classical*
25 FAITH EVANS (1) *Bad Boy/Arista*

Top Billboard 200 Album Artists - Male

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 GARTH BROOKS (2) *Capitol (Nashville)/ Capitol*
(1) *Capitol*
(1) *Capitol (Nashville)*
2 RICKY MARTIN (1) *Cst/Columbia/CRC*
(1) *Sony Discos*
3 DMX (2) *Ruff Ryders/IDJMG*
4 KID ROCK (1) *Lava/Atlantic/AG*
5 JAY-Z (1) *Roc-A-Fella/IDJMG*
6 ANDREA BOCELLI (4) *Philips*
(1) *Polydor*
(1) *Universal Latino*
7 2PAC (1) *Amaru/Death Row/Interscope*
8 JUVENILE (1) *Cash Money/Universal*
(1) *Warlock*
9 EMINEM (1) *Web/Aftermath/Interscope*
10 EVERLAST (1) *Tommy Boy*
11 WILL SMITH (1) *Columbia/CRC*
12 R. KELLY (1) *Jive*
13 TIM McGRAW (2) *Curb*
14 METHOD MAN (2) *Def Jam/IDJMG*
15 NAS (1) *Columbia/CRC*
16 LENNY KRAVITZ (2) *Virgin*
17 BUSTA RHYMES (1) *FlipMode/Elektra/EEG*
18 ROB ZOMBIE (2) *Geffen/Interscope*
19 REDMAN (2) *Def Jam/IDJMG*
20 LOU BEGA (1) *RCA*
21 GINUWINE (1) *550 Music/Epic*
22 SNOOP DOGG (2) *No Limit/Priority*
23 MYSTICAL (1) *No Limit/Jive*
24 JA RULE (1) *Murder Inc./Def Jam/IDJMG*
25 LIL' TROY (1) *Short Stop/Republic/Universal*

Top Billboard 200 Album Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 COLUMBIA (51)
2 JIVE (21)
3 RCA (15)
4 ARISTA (21)
5 ATLANTIC (50)
6 WARNER BROS. (19)
7 RUFF RYDERS (4)
8 NO LIMIT (25)
9 ELEKTRA (22)
10 MERCURY (NASHVILLE) (4)
11 550 MUSIC (9)
12 EPIC (22)
13 MCA (14)
14 CAPITOL (NASHVILLE) (7)
15 MONUMENT (2)

Garth Brooks

COLUMBIA

Top Billboard 200 Album Labels

Pos. LABEL *(No. Of Charted Albums)*

1 INTERSCOPE (56)
2 COLUMBIA RECORDS GROUP (52)
3 ISLAND DEF JAM MUSIC GROUP(56)
4 ARISTA (43)
5 JIVE (19)

INTERSCOPE #1 RECORD

Top Billboard 200 Album Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 UNIVERSAL (217)
2 BMG (198)
3 SONY (129)
4 WEA (198)
5 EMD (130)
6 INDEPENDENTS (84)

UNIVERSAL

UNIVERSAL MUSIC & VIDEO DISTRIBUTION

Britney Spears

top 200

1999 the year in music

Hot 100 Singles Artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

1 TLC (3) LaFace/Arista
2 BACKSTREET BOYS (4) Jive
3 BRITNEY SPEARS (3) Jive
4 RICKY MARTIN (3) G2
(1) Columbia
5 GOO GOO DOLLS (2) Warner Bros.
(1) Warner Sunset/Reprise
6 SUGAR RAY (2) Lava/Atlantic
7 SHANIA TWAIN (5) Mercury (Nashville)
8 CHER (2) Warner Bros.
9 R. KELLY (5) Jive
(1) Bad Boy/Arista
10 BRANDY (4) Atlantic
11 WHITNEY HOUSTON (3) Arista
(1) DreamWorks/Geffen
12 MONICA (2) Arista
13 FAITH EVANS (3) Bad Boy/Arista
(1) Arista
(1) Warner Bros.
14 SIXPENCE NONE THE RICHER (1) Squint/Columbia
(1) Squint/Elektra/EEG
15 98 DEGREES (1) Motown
(2) Universal
16 DEBORAH COX (3) Arista
17 SARAH McLACHLAN (1) Arista
(1) Arista/Warner Sunset/Reprise
18 JAY-Z (2) Roc-A-Fella/Def Jam/IDJMG
(1) Columbia
(1) Def Jam/IDJMG
(1) Epic
(1) Roc-A-Fella/Ruff Ryders/Interscope
19 JENNIFER LOPEZ (2) WORK/ERG
20 LAURYN HILL (3) Ruffhouse/Columbia
21 CHRISTINA AGUILERA (2) RCA
22 702 (1) Motown
23 MARIAH CAREY (2) Columbia
(1) DreamWorks/Geffen
24 TIM McGRAW (5) Curb
25 'N SYNC (3) RCA
(1) Miramax/Epic
(1) RCA (Nashville)
26 SMASH MOUTH (2) Interscope
27 DESTINY'S CHILD (2) Columbia
28 DRU HILL (2) Def Soul/IDJMG
(1) Island/Def Jam/IDJMG
(1) Overbrook/Columbia
(1) University/Island/IDJMG
29 LENNY KRAVITZ (1) Maverick/Virgin
(1) Virgin
30 FAITH HILL (3) Warner Bros. (Nashville)
(2) Warner Bros. (Nashville)/WRN
31 DIXIE CHICKS (5) Monument
32 GEORGE STRAIT (4) MCA Nashville
33 DIVINE (2) Pendulum/Red Ant
34 EAGLE-EYE CHERRY (1) WORK/ERG
35 WILL SMITH (3) Columbia
(1) Overbrook/Columbia
36 PEARL JAM (1) Epic
37 MAXWELL (1) Rock Land/Interscope/ Columbia
38 TYRESE (2) RCA
39 ENRIQUE IGLESIAS (1) Overbrook/Interscope
40 K-CI & JOJO (1) MCA
(1) Rock Land/MCA/Interscope
41 KENNY CHESNEY (3) BNA
42 EVERLAST (1) Tommy Boy
43 MARTINA McBRIDE (2) RCA (Nashville)
(1) RCA (Nashville)/Columbia
44 JO DEE MESSINA (2) Curb
45 GINUWINE (2) 550 Music/ERG
46 LFO (1) Arista
(1) Logic/Arista
47 RED HOT CHILI PEPPERS (1) Warner Bros.
48 BLAQUE (2) Track Masters/Columbia
49 ALAN JACKSON (4) Arista Nashville
50 CASE (1) Def Jam/IDJMG
(1) Def Soul/IDJMG
51 EDWIN McCAIN (2) Lava/Atlantic
52 SILK (2) Elektra/EEG
53 THIRD EYE BLIND (1) Elektra/EEG
54 LOU BEGA (1) RCA
55 JEWEL (2) Atlantic
56 MATCHBOX 20 (2) Lava/Atlantic
57 SHAWN MULLINS (1) SMG/Columbia
58 JA RULE (1) Def Jam/IDJMG
(1) Lil' Man/Interscope
(1) Murder Inc./Def Jam/IDJMG
59 TAL BACHMAN (1) Columbia
60 MADONNA (3) Maverick/Warner Bros.
61 CELINE DION (1) 550 Music/ERG
(1) Jive
62 JANET JACKSON (1) FlipMode/Elektra/EEG
(1) Flyte Tyme/MCA
(1) Lil' Man/Interscope
63 JESSE POWELL (1) Silas/MCA
64 JOHN MICHAEL MONTGOMERY (3) Atlantic (Nashville)
65 JORDAN KNIGHT (1) Interscope
66 BRIAN McKNIGHT (2) Motown
67 KELLY PRICE (1) Arista
T68 SANTANA (1) Arista
T68 ROB THOMAS (1) Arista
70 LEE ANN WOMACK (2) Decca/MCA Nashville
(1) MCA Nashville
71 FASTBALL (2) Hollywood
72 MARK WILLS (3) Mercury (Nashville)
73 STEVE WARINER (2) Capitol (Nashville)
74 MARK CHESNUTT (1) Decca/MCA Nashville
75 PUFF DADDY (2) Bad Boy/Arista
(1) Columbia
76 JOEY McINTYRE (2) G2
77 CHANTE MOORE (1) Silas/MCA
78 COLLIN RAYE (2) Epic (Nashville)
79 LEN (1) WORK/ERG
80 MARC ANTHONY (1) Columbia
81 TOTAL (2) Bad Boy/Arista
82 BARENAKED LADIES (2) Reprise
83 B*WITCHED (2) Epic
84 LONESTAR (2) BNA
85 112 (2) Bad Boy/Arista
86 SHERYL CROW (2) A&M/Interscope
87 ANDY GRIGGS (2) RCA (Nashville)
88 VENGABOYS (2) Groovilicious/Strictly Rhythm
89 CREED (2) Wind-up
90 Q-TIP (1) Hollywood
(1) Violator/Def Jam/IDJMG
91 EVE (2) Ruff Ryders/Interscope
(1) The Gold Mind/EastWest/EEG
92 THE OFFSPRING (2) Columbia
93 BUSTA RHYMES (1) FlipMode/Elektra/EEG
94 CITIZEN KING (1) Warner Bros.
95 TY HERNDON (3) Epic (Nashville)
96 REBA McENTIRE (3) MCA Nashville
97 MISSY "MISDEMEANOR" ELLIOTT (3) The Gold Mind/EastWest/EEG
(1) Bad Boy/Arista
(1) Blackground/Atlantic
98 MYA (1) Interscope
(2) University/Interscope
99 PHIL COLLINS (1) Walt Disney/Hollywood
100 MONTGOMERY GENTRY (2) Columbia (Nashville)

Cher

TLC

Hot 100 Singles

Pos. TITLE—Artist—Imprint/Label

1 BELIEVE—Cher—Warner Bros.
2 NO SCRUBS—TLC—LaFace/Arista
3 ANGEL OF MINE—Monica—Arista
4 HEARTBREAK HOTEL—Whitney Houston Featuring Faith Evans & Kelly Price—Arista
5 ...BABY ONE MORE TIME—Britney Spears—Jive
6 KISS ME—Sixpence None The Richer—Squint/Columbia
7 GENIE IN A BOTTLE—Christina Aguilera—RCA
8 EVERY MORNING—Sugar Ray—Lava/Atlantic
9 NOBODY'S SUPPOSED TO BE HERE—Deborah Cox—Arista
10 LIVIN' LA VIDA LOCA—Ricky Martin—C2
11 WHERE MY GIRLS AT?—702—Motown
12 IF YOU HAD MY LOVE—Jennifer Lopez—WORK/ERG
13 SLIDE—Goo Goo Dolls—Warner Bros.
14 HAVE YOU EVER?—Brandy—Atlantic
15 I WANT IT THAT WAY—Backstreet Boys—Jive
16 I'M YOUR ANGEL—R. Kelly & Celine Dion—Jive
17 ALL STAR—Smash Mouth—Interscope
18 ANGEL—Sarah McLachlan—Arista/Warner Sunset/Reprise
19 SMOOTH—Santana Featuring Rob Thomas—Arista
20 UNPRETTY—TLC—LaFace/Arista
21 BILLS, BILLS, BILLS—Destiny's Child—Columbia
22 SAVE TONIGHT—Eagle-Eye Cherry—WORK/ERG
23 LAST KISS—Pearl Jam—Epic
24 FORTUNATE—Maxwell—Rock Land/Interscope/Columbia
25 ALL I HAVE TO GIVE—Backstreet Boys—Jive
26 BAILAMOS—Enrique Iglesias—Overbrook/Interscope
27 WHAT'S IT GONNA BE?!—Busta Rhymes Featuring Janet—FlipMode/Elektra/EEG
28 WHAT IT'S LIKE—Everlast—Tommy Boy
29 FLY AWAY—Lenny Kravitz—Virgin
30 SOMEDAY—Sugar Ray—Lava/Atlantic
31 LATELY—Divine—Pendulum/Red Ant
32 THAT DON'T IMPRESS ME MUCH—Shania Twain—Mercury (Nashville)
33 WILD WILD WEST—Will Smith Featuring Dru Hill & Kool Moe Dee—Overbrook/Columbia
34 SCAR TISSUE—Red Hot Chili Peppers—Warner Bros.
35 HEARTBREAKER—Mariah Carey Featuring Jay-Z—Columbia
36 I STILL BELIEVE—Mariah Carey—Columbia
37 THE HARDEST THING—98 Degrees—Universal
38 SUMMER GIRLS—LFO—Logic/Arista
39 CAN I GET A...—Jay-Z Featuring Amil (Of Major Coinz) & Ja—Def Jam/IDJMG
40 JUMPER—Third Eye Blind—Elektra/EEG
41 DOO WOP (THAT THING)—Lauryn Hill—Ruffhouse/Columbia
42 MAMBO NO. 5 (A LITTLE BIT OF...)—Lou Bega—RCA
43 SWEET LADY—Tyrese—RCA
44 IT'S NOT RIGHT BUT IT'S OKAY—Whitney Houston—Arista
45 (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU—'N Sync—RCA
46 LULLABY—Shawn Mullins—SMG/Columbia
47 ANYWHERE—112 Featuring Lil'z—Bad Boy/Arista
48 TELL ME IT'S REAL—K-Ci & JoJo—MCA
49 BACK 2 GOOD—matchbox 20—Lava/Atlantic
50 808—Blaque—Track Masters/Columbia
51 SHE'S SO HIGH—Tal Bachman—Columbia
52 SHE'S ALL I EVER HAD—Ricky Martin—C2
53 MIAMI—Will Smith—Columbia
54 HANDS—Jewel—Atlantic
55 WHO DAT—JT Money Featuring Sole—Tony Mercedes/Freeworld/Priority
56 PLEASE REMEMBER ME—Tim McGraw—Curb
57 FROM THIS MOMENT ON—Shania Twain—Mercury (Nashville)
58 LOVE LIKE THIS—Faith Evans—Bad Boy/Arista
59 YOU—Jesse Powell—Silas/MCA
60 TRIPPIN'—Total Featuring Missy Elliott—Bad Boy/Arista

Continued on page YE-50

hot 100

ASCAP

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76% of 1999's Top 10 Hits on the Billboard Hot 100, R&B, Rap, A/C and Country Charts are ASCAP.

In 1999 ASCAP:

-Distributed more performing rights **MONEY** to members than any other PRO in the world.

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-Again, tripled collections from **INTERNET** performances on over 1,500 licensed web sites.

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ASCAP
Writing the score for the 21st Century.

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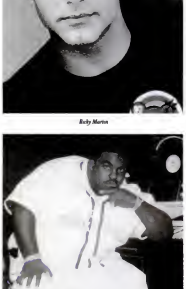
1999 the year in music

HOT 100

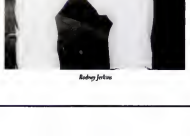
Continued from page YE-48

61 IF YOU (LOVIN' ME)—*Stilo—Elektra/EEG*
62 EX-FACTOR—*Lauryn Hill—Ruffhouse/Columbia*
63 GIVE IT TO YOU—*Jordan Knight—Interscope*
64 BLACK BALLOON—*Goo Goo Dolls—Warner Bros.*
65 SPEND MY LIFE WITH YOU—*Eric Benet Featuring Tamia—Warner Bros.*
66 THESE ARE THE TIMES—*Dru Hill—University/Island/IDJMG*
67 I DON'T WANT TO MISS A THING—*Mark Chesnutt—Decca/MCA Nashville*
68 I DO (CHERISH YOU)—*98 Degrees—Universal*
69 BECAUSE OF YOU—*98 Degrees—Motown*
70 I WILL REMEMBER YOU (LIVE)—*Sarah McLachlan—Arista*
71 CHANTE'S GOT A MAN—*Chante Moore—Silas/MCA*
72 HAPPILY EVER AFTER—*Case—Def Soul/IDJMG*
73 MY LOVE IS YOUR LOVE—*Whitney Houston—Arista*
74 ALL NIGHT LONG—*Faith Evans Featuring Puff Daddy—Bad Boy/Arista*
75 BACK THAT THANG UP—*Juvenile Featuring Mannie Fresh & Lil' Wayne—Cash Money/Universal*
76 ALMOST DOESN'T COUNT—*Brandy—Atlantic*
77 MANI I FEEL LIKE A WOMAN!—*Shania Twain—Mercury (Nashville)*
78 STEAL MY SUNSHINE—*Len—WORK/ERG*
79 I NEED TO KNOW—*Marc Anthony—Columbia*
80 SO ANXIOUS—*Ginuwine—550 Music/ERG*
81 FADED PICTURES—*Case & Joe—Def Jam/IDJMG*
82 BACK AT ONE—*Brian McKnight—Motown*
83 WHEN A WOMAN'S FED UP—*R. Kelly—Jive*
84 HOW FOREVER FEELS—*Kenny Chesney—BNA*
85 AMAZED—*Lonestar—BNA*
86 SOMETIMES—*Britney Spears—Jive*
87 GHETTO COWBOY—*Me Thugs Family Featuring Bone Thugs-N-Harmony—Me Thugs/Ruthless/Relativity*
88 OUT OF MY HEAD—*Fastball—Hollywood*
89 HARD KNOCK LIFE (GHETTO ANTHEM)—*Jay-Z—Roc-A-Fella/Def Jam/IDJMG*
90 JAMBOREE—*Naughty By Nature Featuring Q-tee—Arista*
91 TAKE ME THERE—*BLACKstreet & Mya Featuring Mase & Blinky Blink—Interscope*
92 STAY THE SAME—*Joey McIntyre—C2*
93 LESSON IN LEAVIN'—*Jo Dee Messina—Curb*
94 IRIS—*Goo Goo Dolls—Warner Sunset/Reprise*
95 SATISFY YOU—*Puff Daddy Featuring R. Kelly—Bad Boy/Arista*
96 BETTER DAYS (AND THE BOTTOM DROPS OUT)—*Citizen King—Warner Bros.*
97 MUSIC OF MY HEART—*N Sync & Gloria Estefan—Miramax/Epic*
98 WAITE THIS DOWN—*George Strait—MCA Nashville*
99 WHEN YOU BELIEVE—*Whitney Houston & Mariah Carey—DreamWorks/Geffen*
100 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU—*Alabama Featuring 'N Sync—RCA (Nashville)*

Britney Spears



Ricky Martin



Rodney Jerkins

hot 100

Hot 100 Singles Artists - Duo/Group

Pos.	ARTIST *(No. Of Charted Singles) Imprint/Label*
1	TLC *(3) LaFace/Arista*
2	BACKSTREET BOYS *(4) Jive*
3	GOO GOO DOLLS *(2) Warner Bros.* *(1) Warner Sunset/Reprise*
4	SUGAR RAY *(2) Lava/Atlantic*
5	SIXPENCE NONE THE RICHER *(1) Squint/Columbia* *(1) Squint/Elektra/EEG*
6	98 DEGREES *(2) Universal* *(1) Motown*
7	702 *(1) Motown*
8	'N SYNC *(3) RCA* *(1) Miramax/Epic* *(1) RCA (Nashville)*
9	SMASH MOUTH *(2) Interscope*
10	DESTINY'S CHILD *(2) Columbia*

Hot 100 Singles Artists - Female

Pos.	ARTIST *(No. Of Charted Singles) Imprint/Album*
1	BRITNEY SPEARS *(3) Jive*
2	SHANIA TWAIN *(5) Mercury (Nashville)*
3	CHER *(2) Warner Bros.*
4	BRANDY *(4) Atlantic*
5	WHITNEY HOUSTON *(3) Arista* *(1) DreamWorks/Geffen*
6	MONICA *(2) Arista*
7	FAITH EVANS *(3) Bad Boy/Arista* *(1) Arista* *(1) Warner Bros.*
8	DEBORAH COX *(3) Arista*
9	SARAH McLACHLAN *(1) Arista* *(1) Arista/Warner Sunset/Reprise*
10	JENNIFER LOPEZ *(2) WORK/ERG*

Hot 100 Singles Artists - Male

Pos.	ARTIST *(No. Of Charted Singles) Imprint/Label*
1	RICKY MARTIN *(3) C2* *(2) Columbia*
2	R. KELLY *(5) Jive* *(3) Bad Boy/Arista*
3	JAY-Z *(2) Roc-A-Fella/Def Jam/IDJMG* *(1) Columbia* *(1) Def Jam/IDJMG* *(1) Epic* *(1) Roc-A-Fella/Ruff Ryders/Interscope*
4	TIM McGRAW *(5) Curb*
5	LENNY KRAVITZ *(1) Maverick/Virgin* *(1) Virgin*
6	GEORGE STRAIT *(4) MCA Nashville*
7	EAGLE-EYE CHERRY *(1) WORK/ERG*
8	WILL SMITH *(3) Columbia* *(1) Overbrook/Columbia*
9	MAXWELL *(1) Rock Land/Interscope/ Columbia*
10	TYRESE *(2) RCA*

TLC

Hot 100 Singles Imprints

Pos.	IMPRINT *(No. Of Charted Singles)*
1	ARISTA *(17)*
2	JIVE *(12)*
3	COLUMBIA *(11)*
4	WARNER BROS. *(10)*
5	RCA *(14)*
6	LAVA *(8)*
7	LAFACE *(7)*
8	BAD BOY *(8)*
9	MERCURY (NASHVILLE) *(12)*
10	WORK *(4)*
11	ATLANTIC *(9)*
12	ELEKTRA *(11)*
13	MOTOWN *(6)*
14	INTERSCOPE *(6)*
15	C2 *(5)*

ARISTA

Hot 100 Singles Labels

Pos.	LABEL *(No. Of Charted Singles)*
1	ARISTA *(34)*
2	COLUMBIA *(36)*
3	JIVE *(12)*
4	ATLANTIC *(20)*
5	WARNER BROS. *(16)*

Hot 100 Singles Producers

Pos.	PRODUCER *(No. Of Charted Singles)*
1	RODNEY JERKINS *(6)*
2	R. KELLY *(7)*
3	SHE'KSPERE *(5)*
4	MATT SELLITIC *(6)*
5	DAVID HARRIS *(5)*
6	ROBERT JOHN "MUTT" LANGE *(5)*
7	STEVE TAYLOR *(5)*
8	LAURYN HILL *(4)*
9	MISSY ELLIOTT *(5)*
10	MAX MARTIN *(7)*
11	DAVID FOSTER *(5)*
12	DARRELL DELITE ALLAMBY *(5)*
13	BYRON GALLIMORE *(16)*
14	MARK TAYLOR *(5)*
15	ERIC VALENTINE *(5)*
16	ROB CAYALLO *(4)*
17	KEITH STEGALL *(8)*
18	SWIZZ BEATZ *(5)*
19	BRIAN RAWLING *(5)*
20	GOO GOO DOLLS *(3)*
21	LENNY KRAVITZ *(5)*
T22	DAVID FRANK *(2)*
T22	STEVE KIPNER *(2)*
24	PIERRE MARCHAND *(1)*
25	PAUL WORLEY *(10)*

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CELINE DION

PAT METHENY

Barry Bongiovi (right) and independent engineer, Rob Eaton at Right Track Recording

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1999 the year in music

Hot 100 Singles Sales

Pos. TITLE—*Artist—Imprint/Label*

1 **BELIEVE**—*Cher—Warner Bros.*
2 **NOBODY'S SUPPOSED TO BE HERE**—*Deborah Cox—Arista*
3 **I'M YOUR ANGEL**—*R. Kelly & Celine Dion—Jive*
4 **...BABY ONE MORE TIME**—*Britney Spears—Jive*
5 **GENIE IN A BOTTLE**—*Christina Aguilera—RCA*
6 **HEARTBREAK HOTEL**—*Whitney Houston Featuring Faith Evans & Kelly Price—Arista*
7 **SUMMER GIRLS**—*LFO—Lava/Arista*
8 **IF YOU HAD MY LOVE**—*Jennifer Lopez—WORK/ERG*
9 **LIVIN' LA VIDA LOCA**—*Ricky Martin—C2*
10 **ANGEL OF MINE**—*Monica—Arista*
11 **BILLS, BILLS, BILLS**—*Destiny's Child—Columbia*
12 **WHO DAT**—*JT Money Featuring Solo—Tony Mercedes/Freemarket/Priority*
13 **ALL I HAVE TO GIVE**—*Backstreet Boys—Jive*
14 **GIVE IT TO YOU**—*Jordan Knight—Interscope*
15 **SMOOTH**—*Santana Featuring Rob Thomas—Arista*
16 **WHAT'S IT GONNA BE?!**—*Busta Rhymes Featuring Janet—FlipMode/Elektra/EEG*
17 **I STILL BELIEVE**—*Mariah Carey—Columbia*
18 **FORTUNATE**—*Maxwell—Rock Land/Interscope/Columbia*
19 **LAST KISS**—*Pearl Jam—Epic*
20 **HEARTBREAKER**—*Mariah Carey Featuring Jay-Z—Columbia*
21 **GHETTO COWBOY**—*Mo Thugs Family—Mo Thugs/Ruthless/Relativity*
22 **NO SCRUBS**—*TLC—LaFace/Arista*
23 **808**—*Blaque—Track Masters/Columbia*
24 **KISS ME**—*Sixpence None The Richer—Squint/Columbia*
25 **BECAUSE OF YOU**—*98 Degrees—Motown/Universal*
26 **IT AIN'T MY FAULT**—*Silk The Shocker Featuring Mystikal—No Limit/Priority*
27 **BAILAMOS**—*Enrique Iglesias—Overbrook/Interscope*
28 **C'EST LA VIE**—*B*Witched—Epic*
29 **IF YOU (LOVIN' ME)**—*Silk—Elektra/EEG*
30 **HARD KNOCK LIFE (GHETTO ANTHEM)**—*Jay-Z—Roc-A-Fella/IDJMG*
31 **LATELY**—*Divine—Pendulum/Red Ant*
32 **LOST IN YOU**—*Garth Brooks & Chris Gaines—Capitol*
33 **STAY THE SAME**—*Joey McIntyre—C2*
34 **TRIPPIN'**—*Total Featuring Missy Elliott—Bad Boy/Arista*
35 **UNPRETTY**—*TLC—LaFace/Arista*
36 **NO PIGEONS**—*Sporty Thieves Featuring Mr. Woods—Rar-A-Bob/Ruffhouse/Columbia*
37 **MY LOVE IS YOUR LOVE**—*Whitney Houston—Arista*
38 **WHERE MY GIRLS AT?**—*702—Motown*
39 **JAMBOREE**—*Naughty By Nature Featuring Zhane—Arista*
40 **CHANT'S GOT A MAN**—*Chante Moore—Silas/MCA*
41 **TAKING EVERYTHING**—*Gerald Levert—EastWest/EEG*
42 **WILD WILD WEST**—*Will Smith Featuring Dru Hill & Kool Moe Dee—Overbrook/Columbia*
43 **IT'S NOT RIGHT BUT IT'S OKAY**—*Whitney Houston—Arista*
44 **GOODBYE**—*Spice Girls—Virgin*
45 **EVERY MORNING**—*Sugar Ray—Lava/Atlantic*
46 **SATISFY YOU**—*Puff Daddy Featuring R. Kelly—Bad Boy/Arista*
47 **PUSHIN' WEIGHT**—*Ice Cube Featuring Mr. Short Khop—Priority*
48 **MUSIC OF MY HEART**—*'N Sync & Gloria Estefan—Nintendo/Epic*
49 **SPEND MY LIFE WITH YOU**—*Eric Benet Featuring Tamia—Warner Bros.*
50 **I NEED TO KNOW**—*Marc Anthony—Columbia*
51 **THE HARDEST THING**—*98 Degrees—Universal*
52 **HAVE YOU EVER?**—*Brandy—Atlantic*
53 **FADED PICTURES**—*Case & Joe—Def Jam/IDJMG*
54 **I'M NOT READY**—*Keith Sweat—Elektra/EEG*
55 **TELL ME IT'S REAL**—*R. Ci & JoJo—MCA*
56 **WE CAN'T BE FRIENDS**—*Deborah Cox With R.L.—Arista*
57 **PLEASE REMEMBER ME/FOR A LITTLE WHILE**—*Tim McGraw—Curb*
58 **MY FIRST NIGHT WITH YOU**—*Mya—University/Interscope*
59 **LOVE LIKE THIS**—*Faith Evans—Bad Boy/Arista*
60 **IF I COULD TURN BACK THE HANDS OF TIME**—*R. Kelly—Jive*
61 **I WANT IT ALL**—*Warren G Featuring Mack 10—G-Funk/Restless*
62 **WOOF**—*Snoop Dogg Featuring Mystikal And Fiend—No Limit/Priority*
63 **MY FAVORITE GIRL**—*Dave Hollister—Def Squad/Dream Works*
64 **LOVE ME**—*112 Featuring Mase—Bad Boy/Arista*
65 **WE LIKE TO PARTY!**—*Vengaboys—Groovolicious/Strictly Rhythm*
66 **GET GONE**—*Ideal—Noontime/Virgin*
67 **SMILE**—*Vitamin C Featuring Lady Saw—Elektra/EEG*
68 **WHEN YOU BELIEVE**—*Whitney Houston & Mariah Carey—DreamWorks/Geffen*
69 **ALL NIGHT LONG**—*Faith Evans Featuring Puff Daddy—Bad Boy/Arista*
70 **WHEN I CLOSE MY EYES**—*Shanice—LaFace/Arista*
71 **SHE'S ALL I EVER HAD**—*Ricky Martin—C2*
72 **ONE MORE TRY**—*Divine—Pendulum/Red Ant*
73 **FROM THIS MOMENT ON**—*Shania Twain—Mercury (Nashville)*
74 **IT'S ALL ABOUT YOU (NOT ABOUT ME)**—*Tracie Spencer—Capitol*
75 **HOLD ME**—*Brian McKnight—Motown/Universal*

Cher

TLC

Hot 100 Singles Airplay

Pos. TITLE—*Artist—Imprint/Label*

1 **NO SCRUBS**—*TLC—LaFace/Arista*
2 **SLIDE**—*Goo Goo Dolls—Warner Bros.*
3 **I WANT IT THAT WAY**—*Backstreet Boys—Jive*
4 **EVERY MORNING**—*Sugar Ray—Lava/Atlantic*
5 **KISS ME**—*Sixpence None The Richer—Squint/Columbia*
6 **WHERE MY GIRLS AT?**—*702—Motown*
7 **ALL STAR**—*Smash Mouth—Interscope*
8 **ANGEL OF MINE**—*Monica—Arista*
9 **SAVE TONIGHT**—*Eagle-Eye Cherry—WORK/ERG*
10 **ANGEL**—*Sarah McLachlan—Arista/Warner Sunset/Reprise*
11 **HAVE YOU EVER?**—*Brandy—Atlantic*
12 **BELIEVE**—*Cher—Warner Bros.*
13 **LIVIN' LA VIDA LOCA**—*Ricky Martin—C2*
14 **GENIE IN A BOTTLE**—*Christina Aguilera—RCA*
15 **WHAT IT'S LIKE**—*Everlast—Tommy Boy*
16 **HEARTBREAK HOTEL**—*Whitney Houston Featuring Faith Evans & Kelly Price—Arista*
17 **FLY AWAY**—*Lenny Kravitz—Virgin*
18 **IF YOU HAD MY LOVE**—*Jennifer Lopez—WORK/ERG*
19 **SOMEDAY**—*Sugar Ray—Lava/Atlantic*
20 **...BABY ONE MORE TIME**—*Britney Spears—Jive*
21 **UNPRETTY**—*TLC—LaFace/Arista*
22 **CAN I GET A...**—*Jay-Z Featuring Amil (Of Major Gizmo) & Ja—Def Jam/IDJMG*
23 **SWEET LADY**—*Tyrese—RCA*
24 **MAMBO NO. 5 (A LITTLE BIT OF...)**—*Lou Bega—RCA*
25 **THAT DON'T IMPRESS ME MUCH**—*Shania Twain—Mercury (Nashville)*
26 **ANYWHERE**—*112 Featuring Lil'z—Bad Boy/Arista*
27 **SCAR TISSUE**—*Red Hot Chili Peppers—Warner Bros.*
28 **LULLABY**—*Shawn Mullins—SMG/Columbia*
29 **SMOOTH**—*Santana Featuring Rob Thomas—Arista*
30 **BACK 2 GOOD**—*matchbox 20—Lava/Atlantic*
31 **JUMPER**—*Third Eye Blind—Elektra/EEG*
32 **SHE'S SO HIGH**—*Tal Bachman—Columbia*
33 **NOBODY'S SUPPOSED TO BE HERE**—*Deborah Cox—Arista*
34 **BILLS, BILLS, BILLS**—*Destiny's Child—Columbia*
35 **MIAMI**—*Will Smith—Columbia*
36 **HANDS**—*Jewel—Atlantic*
37 **BAILAMOS**—*Enrique Iglesias—Overbrook/Interscope*
38 **FORTUNATE**—*Maxwell—Rock Land/Interscope/Columbia*
39 **EX-FACTOR**—*Lauryn Hill—Ruffhouse/Columbia*
40 **LAST KISS**—*Pearl Jam—Epic*
41 **THE HARDEST THING**—*98 Degrees—Universal*
42 **(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU**—*N Sync—RCA*
43 **DOO WOP (THAT THING)**—*Lauryn Hill—Ruffhouse/Columbia*
44 **WILD WILD WEST**—*Will Smith Featuring Dru Hill & Kool Moe Dee—Overbrook/Columbia*
45 **BACK THAT THING UP**—*Juvenile Featuring Mannie Fresh & Lil' Wayne—Cash Money/Universal*
46 **I WILL REMEMBER YOU (LIVE)**—*Sarah McLachlan—Arista*
47 **I DO (CHERISH YOU)**—*98 Degrees—Universal*
48 **SO ANXIOUS**—*Genuwine—550 Music/ERG*
49 **BLACK BALLOON**—*Goo Goo Dolls—Warner Bros.*
50 **STEAL MY SUNSHINE**—*Lou—WORK/ERG*
51 **BACK AT ONE**—*Brian McKnight—Motown*
52 **ALMOST DOESN'T COUNT**—*Brandy—Atlantic*
53 **WHEN A WOMAN'S FED UP**—*R. Kelly—Jive*
54 **IT'S NOT RIGHT BUT IT'S OKAY**—*Whitney Houston—Arista*
55 **TELL ME IT'S REAL**—*R. Ci & JoJo—MCA*
56 **AMAZED**—*Lonestar—BNA*
57 **SHE'S ALL I EVER HAD**—*Ricky Martin—C2*
58 **MANI I FEEL LIKE A WOMAN!**—*Shania Twain—Mercury (Nashville)*
59 **THESE ARE THE TIMES**—*Dru Hill—University/Island/IDJMG*
60 **LESSON IN LEAVIN'**—*Joe Mennino—Curb*
61 **IRIS**—*Goo Goo Dolls—Warner Sunset/Reprise*
62 **WRITE THIS DOWN**—*George Strait—MCA Nashville*
63 **OUT OF MY HEAD**—*Football—Hollywood*
64 **HOW FOREVER FEELS**—*Kenny Chesney—BNA*
65 **YOU**—*Jesse Powell—Silas/MCA*
66 **TAKE ME THERE**—*BLACKstreet & Mya Featuring Mase & Blinky Blink—Interscope*
67 **LATELY**—*Divine—Pendulum/Red Ant*
68 **PLEASE REMEMBER ME**—*Tim McGraw—Curb*
69 **ALL I HAVE TO GIVE**—*Backstreet Boys—Jive*
70 **SOMETIMES**—*Britney Spears—Jive*
71 **HEARTBREAKER**—*Mariah Carey Featuring Jay-Z—Columbia*
72 **WHAT'S IT GONNA BE?!**—*Busta Rhymes Featuring Janet—FlipMode/Elektra/EEG*
73 **STAND BESIDE ME**—*Jo Dee Messina—Curb*
74 **I'LL BE**—*Edwin McCain—Lava/Atlantic*
75 **WHAT YA WANT**—*Eve & Nokia—Ruff Ryders/Interscope*

Triple The Strength

TOP BILLBOARD 200 ALBUM LABEL

HOT MODERN ROCK LABEL

HOT MAINSTREAM ROCK LABEL

HOT R&B/HIP HOP SINGLES & TRACKS AIRPLAY

Maxwell – "Fortunate"
(RockLand / Interscope / Columbia)

HOT LATIN TRACKS ARTIST

Enrique Iglesias
(Fonovisa and Interscope)

TOP BLUES LABEL

TOP GOSPEL LABEL

TOP BLUES ARTIST

Jonny Lang

TOP BLUES ALBUM

Jonny Lang – "Wander This World"

TOP BLUES IMPRINT

1999 the year in music

Top R&B/Hip-Hop Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

1 **R. KELLY** (8) Jive
(1) Bad Boy/Arista
2 **LAURYN HILL** (6) Ruffhouse/Columbia
(1) Ruffhouse/Columbia/GRG
(1) Columbia/Island/IDJMG
3 **JAY-Z** (5) Roc-A-Fella/IDJMG
(1) Bad Boy/Arista
(1) Blackground/Atlantic
(1) Columbia
(1) Def Jam/IDJMG
(1) Epic
(1) Roc-A-Fella/Def Jam/IDJMG
(1) Roc-A-Fella/Ruff Ryders/Interscope
4 **FAITH EVANS** (5) Bad Boy/Arista
(1) AV8
(1) Arista
(1) Ruff Ryders/IDJMG
(1) Warner Bros.
5 **DRU HILL** (4) Def Soul/IDJMG
(2) University/Island/IDJMG
(1) Overbrook/Interscope/Columbia
6 **TLC** (5) LaFace/Arista
7 **JUVENILE** (5) Cash Money/Universal
(2) Hypnotize Minds/Loud
(1) Motown
(1) Ruff Ryders/Interscope
(1) Warlock
8 **DMX** (5) Ruff Ryders/IDJMG
(3) Roc-A-Fella/IDJMG
(1) Def Jam/IDJMG
(1) MCA
(1) Ruff Ryders/Interscope
9 **WHITNEY HOUSTON** (5) Arista
(1) DreamWorks
10 **SILK** (3) Elektra/EEG
(1) Rap Artist/Fully Loaded
11 **TYRESE** (4) RCA
(1) Columbia
12 **DEBORAH COX** (4) Arista
13 **CASE** (3) Def Soul/IDJMG
(1) Def Jam/IDJMG
14 **GINUWINE** (4) 550 Music/Epic
(1) Columbia
15 **BRANDY** (5) Atlantic
(1) Arista
(1) Atlantic/AG
16 **112** (4) Bad Boy/Arista
17 **MAXWELL** (2) Columbia
(1) Columbia/CRG
(1) Rock Land/Interscope/Columbia
18 **K-CI & JOJO** (4) MCA
(1) Rock Land/MCA/Interscope
19 **DESTINY'S CHILD** (2) Columbia
(1) Columbia/GRG
20 **JA RULE** (2) Murder Inc./Def Jam/IDJMG
(1) Darkchild/Epic
(1) Def Jam/IDJMG
(1) Lil' Man/Interscope
(1) Yob Yum/Elektra/EEG
21 **JESSE POWELL** (3) Silas/MCA
22 **BUSTA RHYMES** (6) FlipMode/Elektra/EEG
23 **MONICA** (4) Arista
(1) Atlantic
24 **ERIC BENET** (3) Warner Bros.
25 **702** (2) Motown
(1) Motown/Universal
26 **MISSY "MISDEMEANOR" ELLIOTT** (5) The Gold Mind/EastWest/EEG
(1) Bad Boy/Arista
(1) Blackground/Atlantic
(1) EastWest/EEG
(1) Roc-A-Fella/IDJMG
27 **2PAC** (2) Amaru/Death Row/Interscope
(1) Death Row/Priority
28 **MARY J. BLIGE** (6) MCA
(1) Epic
(1) Flyte Tyme/MCA
(1) Gospo Centric/Interscope
29 **EMINEM** (4) Web/Aftermath/Interscope
30 **KELLY PRICE** (1) All Out/So So Def/Columbia
(1) Arista
(1) Def Soul/Rock Land/Interscope
(1) T-Neck/Def Soul/IDJMG
(1) T-Neck/IDJMG
(1) T-Neck/Island/IDJMG

R. Kelly

Dru Hill

Ja Rule

Lauryn Hill

31 **SNOOP DOGG** (5) No Limit/Priority
(1) 19 Street/Priority
(1) Elektra/EEG
32 **MARIAH CAREY** (3) Columbia/CRG
(2) Columbia
(1) DreamWorks
33 **TOTAL** (3) Bad Boy/Arista
(1) Noo Trybe/Virgin
(1) Violator/IDJMG
34 **REDMAN** (7) Def Jam/IDJMG
(1) Columbia/Def Jam/IDJMG
(1) University/Island/IDJMG
(1) Virgin
35 **PUFF DADDY** (6) Bad Boy/Arista
(1) Columbia
36 **NAS** (5) Columbia
(1) Columbia/GRG
(1) Def Jam/IDJMG
(1) Loud/Columbia
(1) MCA
(1) The Gold Mind/EastWest/EEG
37 **B.G.** (3) Cash Money/Universal
38 **CHANTE MOORE** (3) Silas/MCA
39 **EVE** (3) Ruff Ryders/Interscope
(1) RCA
(1) The Gold Mind/EastWest/EEG
40 **OUTKAST** (3) LaFace/Arista
(1) Def Jam/IDJMG
(1) No Limit/Jive
(1) Organized Noize/A&M/Interscope
41 **MYSTIKAL** (3) No Limit/Jive
(3) No Limit/Priority
(1) Big Boy/No Limit/Jive
42 **BLAQUE** (2) Track Masters/Columbia
(1) Track Masters/Columbia/GRG
43 **BRIAN McKNIGHT** (3) Motown/Universal
(2) Motown
44 **LIL' TROY** (2) Short Stop/Republic/Universal
45 **METHOD MAN** (7) Def Jam/IDJMG
(1) Columbia/Def Jam/IDJMG
(1) Flip/Interscope
(1) Virgin
46 **TRICK DADDY DOLLARS** (1) Slip-N-Slide/Warlock
47 **KIRK FRANKLIN** (3) Gospo Centric/Interscope
(1) B-Rite/Interscope
48 **THE TEMPTATIONS** (2) Motown
(2) Motown/Universal
49 **GERALD LEVERT** (5) EastWest/EEG
(1) Hoo-Bangin'/Priority
50 **JENNIFER LOPEZ** (2) WORK/Epic

Top New R&B/Hip-Hop Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

1 **JA RULE** (2) Murder Inc./Def Jam/IDJMG
(1) Darkchild/Epic
(1) Def Jam/IDJMG
(1) Lil' Man/Interscope
(1) Yob Yum/Elektra/EEG
2 **EMINEM** (4) Web/Aftermath/Interscope
3 **EVE** (3) Ruff Ryders/Interscope
(1) RCA
(1) The Gold Mind/EastWest/EEG
4 **BLAQUE** (2) Track Masters/Columbia
(1) Track Masters/Columbia/GRG
5 **JENNIFER LOPEZ** (2) WORK/Epic
6 **DAVE HOLLISTER** (3) Def Squad/DreamWorks
(1) Def Squad/DreamWorks/Interscope
7 **IDEAL** (2) Noontime/Virgin
8 **DIVINE** (3) Pendulum/Red Ant
9 **DJ CLUE** (4) Roc-A-Fella/IDJMG
10 **Q-TIP** (1) Arista 2001/Arista
(1) Hollywood
(1) Violator/Def Jam/IDJMG

Top R&B/Hip-Hop Artists - Duo/Group

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

1 **DRU HILL** (4) Def Soul/IDJMG
(2) University/Island/IDJMG
(1) Overbrook/Interscope/Columbia
2 **TLC** (5) LaFace/Aristo
3 **SILK** (3) Elektra/EEG
(1) Rap Artist/Fully Loaded
4 **112** (4) Bad Boy/Arista
5 **K-CI & JOJO** (4) MCA
(1) Rock Land/MCA/Interscope
6 **DESTINY'S CHILD** (2) Columbia
(1) Columbia/GRG
7 **702** (2) Motown
(1) Motown/Universal
8 **TOTAL** (3) Bad Boy/Arista
(1) Noo Trybe/Virgin
(1) Violator/IDJMG
9 **OUTKAST** (3) LaFace/Arista
(1) Def Jam/IDJMG
(1) No Limit/Jive
(1) Organized Noize/A&M/Interscope
10 **BLAQUE** (2) Track Masters/Columbia
(1) Track Masters/Columbia/GRG

Top R&B/Hip-Hop Artists - Female

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

1 **LAURYN HILL** (6) Ruffhouse/Columbia
(1) Columbia/Island/IDJMG
(1) Ruffhouse/Columbia/GRG
2 **FAITH EVANS** (5) Bad Boy/Arista
(1) AV8
(1) Arista
(1) Ruff Ryders/IDJMG
(1) Warner Bros.
3 **WHITNEY HOUSTON** (5) Arista
(1) DreamWorks
4 **DEBORAH COX** (4) Arista
5 **BRANDY** (5) Atlantic
(1) Arista
(1) Atlantic/AG
6 **MONICA** (4) Arista
(1) Atlantic
7 **MISSY "MISDEMEANOR" ELLIOTT** (5) The Gold Mind/EastWest/EEG
(1) Bad Boy/Arista
(1) Blackground/Atlantic
(1) EastWest/EEG
(1) Roc-A-Fella/IDJMG
8 **MARY J. BLIGE** (6) MCA
(1) Epic
(1) Flyte Tyme/MCA
(1) Gospo Centric/Interscope
9 **KELLY PRICE** (1) All Out/So So Def/Columbia
(1) Arista
(1) Def Soul/Rock Land/Interscope
(1) T-Neck/Def Soul/IDJMG
(1) T-Neck/IDJMG
(1) T-Neck/Island/IDJMG
10 **MARIAH CAREY** (3) Columbia/GRG
(2) Columbia
(1) DreamWorks

Top R&B/Hip-Hop Artists - Male

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

1 **R. KELLY** (8) Jive
(1) Bad Boy/Arista
2 **JAY-Z** (5) Roc-A-Fella/IDJMG
(1) Bad Boy/Arista
(1) Blackground/Atlantic
(1) Columbia
(1) Def Jam/IDJMG
(1) Epic

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r&b/hip-hop

PRIORITY RECORDS

Billboard Magazine's
#1 R&B Album Label - 1998
#1 Rap Music Label - 1999

We would like to thank everyone who helped us achieve this prestigious recognition: our staff and artists first... and Radio, Retail, Indies, Video & Press.

Together... we've broken down barriers and changed the rules!

MILLENNIUM RELEASES

prioritycrecords.com

1999 the year in music

R&B/HIP-HOP

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(1) Roc-A-Fella/Def Jam/IDJMG
(1) Roc-A-Fella/Ruff Ryders/Interscope
3 JUVENILE (5) Cash Money/Universal
(2) Hypnotize Minds/Loud
(1) Motown
(1) Ruff Ryders/Interscope
(1) Warlock
4 DMX (5) Ruff Ryders/IDJMG
(3) Roc-A-Fella/IDJMG
(1) Def Jam/IDJMG
(1) MCA
(1) Ruff Ryders/Interscope
5 TYRESE (4) RCA
(1) Columbia
6 CASE (3) Def Soul/IDJMG
(1) Def Jam/IDJMG
7 GINUWINE (4) 550 Music/Epic
(1) Columbia
8 MAXWELL (2) Columbia
(1) Columbia/CRG
(1) Rock Land/Interscope/Columbia
9 JA RULE (2) Murder Inc./Def Jam/IDJMG
(1) Darkchild/Epic
(1) Def Jam/IDJMG
(1) Lil' Man/Interscope
(1) Yab Yum/Elektra/EEG
10 JESSE POWELL (3) Silas/MCA

Top R&B/Hip-Hop Imprints

Pos. IMPRINT (No. Of Charted Singles & Albums)

1 ARISTA (27)
2 COLUMBIA (47)
3 BAD BOY (23)
4 NO LIMIT (42)
5 DEF JAM (29)
6 CASH MONEY (13)
7 LAFACE (24)
8 RUFF RYDERS (12)
9 MOTOWN (27)
10 ELEKTRA (25)
11 DEF SOUL (12)
12 JIVE (23)
13 MCA (26)
14 ROC-A-FELLA (13)
15 RUFFHOUSE (13)

Top R&B/Hip-Hop Labels

Pos. LABEL (No. Of Charted Singles & Albums)

1 ARISTA (81)
2 ISLAND DEF JAM MUSIC GROUP(71)
3 COLUMBIA RECORDS GROUP(70)
4 INTERSCOPE (45)
5 PRIORITY (85)

ARISTA

DMX

Top R&B/Hip-Hop Album Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

1 DMX (2) Ruff Ryders/IDJMG
2 JUVENILE (1) Cash Money/Universal
(1) Warlock
3 LAURYN HILL (1) Ruffhouse/Columbia/CRG
4 R. KELLY (1) Jive
5 JAY-Z (1) Roc-A-Fella/Def Jam/IDJMG
(1) Roc-A-Fella/IDJMG
6 TLC (1) LaFace/Arista
7 2PAC (1) Amaru/Death Row/Interscope
8 NAS (1) Columbia/CRG
9 DRU HILL (1) Def Soul/IDJMG
10 MYSTIKAL (1) Big Boy/No Limit/Jive
(1) No Limit/Jive
11 METHOD MAN (2) Def Jam/IDJMG
12 WHITNEY HOUSTON (1) Arista
13 EMINEM (1) Web/Aftermath/Interscope
14 REDMAN (2) Def Jam/IDJMG
15 BUSTA RHYMES (1) FlipMode/Elektra/EEG
16 MARIAH CAREY (3) Columbia/CRG
17 GINUWINE (1) 550 Music/Epic
18 112 (1) Bad Boy/Arista
19 SILKK THE SHOCKER (2) No Limit/Priority
20 HOT BOYS (2) Cash Money/Universal
(1) Cash Money
21 SNOOP DOGG (2) No Limit/Priority
22 MARY J. BLIGE (2) MCA
23 BRANDY (1) Atlantic/AG
24 TYRESE (1) RCA
25 JA RULE (1) Murder Inc./Def Jam/IDJMG
26 TRICK DADDY DOLLARS (1) Slip-N-Slide/Warlock
27 B.G. (1) Cash Money/Universal
28 KIRK FRANKLIN (1) B-Rite/Interscope
(1) Gospo Centric/Interscope
29 EVE (1) Ruff Ryders/Interscope
30 SILK (1) Elektra/EEG
31 DJ CLUE (1) Roc-A-Fella/IDJMG
32 CASE (1) Def Soul/IDJMG
33 FOXY BROWN (1) Violator/IDJMG
34 ICE CUBE (1) Priority
35 LIL' TROY (1) Short Stop/Republic/Universal
36 THE TEMPTATIONS (2) Motown/Universal
37 OUTKAST (1) LaFace/Arista
38 K-CI & JOJO (2) MCA
39 MISSY "MISDEMEANOR" ELLIOTT (1) The Gold Mind/EastWest/EEG
40 DEBORAH COX (1) Arista
41 TRU (2) No Limit/Priority
42 BRIAN McKNIGHT (3) Motown/Universal
43 FAITH EVANS (1) Bad Boy/Arista
44 MOBB DEEP (1) Loud/Columbia/CRG
45 MASTER P (3) No Limit/Priority
46 DESTINY'S CHILD (1) Columbia/CRG
47 THE ROOTS (2) MCA
48 ERIC BENET (1) Warner Bros.
49 PUFF DADDY (1) Bad Boy/Arista
50 JESSE POWELL (1) Silas/MCA

Top R&B/Hip-Hop Albums

Pos. TITLE—Artist—Imprint/Label

1 400 DEGREEZ—Juvenile—Cash Money/Universal
2 FLESH OF MY FLESH BLOOD OF MY BLOOD—DMX—Ruff Ryders/IDJMG
3 THE MISEDUCATION OF LAURYN HILL—Lauryn Hill—Ruffhouse/Columbia/CRG
4 R.—R. Kelly—Jive
5 VOL. 2... HARD KNOCK LIFE—Jay-Z—Roc-A-Fella/IDJMG
6 RUFF RYDERS: RYDE OR DIE VOL. 1—Various Artists—Ruff Ryders/Interscope
7 FANMAIL—TLC—LaFace/Arista
8 GREATEST HITS—2Pac—Amaru/Death Row/Interscope
9 I AM...—NAS—Columbia/CRG
10 ENTER THE DRU—Dru Hill—Def Soul/IDJMG
11 GHETTO FABULOUS—Mystikal—No Limit/Jive
12 MY LOVE IS YOUR LOVE—Whitney Houston—Arista
13 THE SLIM SHADY LP—Eminem—Web/Aftermath/Interscope
14 E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT—Busta Rhymes—FlipMode/Elektra/EEG
15 TICAL 2000: JUDGEMENT DAY—Method Man—Def Jam/IDJMG
16 IT'S DARK AND HELL IS HOT—DMX—Ruff Ryders/IDJMG
17 100% GINUWINE—Ginuwine—550 Music/Epic
18 ROOM 112—112—Bad Boy/Arista
19 LIFE—Soundtrack—Rock Land/Interscope
20 MARY—Mary J. Blige—MCA
21 NEVER S-A-Y NEVER—Brandy—Atlantic/AG
22 DOC'S DA NAME 2000—Redman—Def Jam/IDJMG
23 MADE MAN—Silkk The Shocker—No Limit/Priority
24 #1'S—Mariah Carey—Columbia/CRG
25 TYRESE—Tyrese—RCA
26 GUERILLA WARFARE—Hot Boys—Cash Money/Universal
27 VENNI VETTI VECCI—Jo Rule—Murder Inc./Def Jam/IDJMG
28 WWW.THUG.COM—Trick Daddy—Slip-N-Slide/Warlock
29 CHOPPER CITY IN THE GHETTO—B.G.—Cash Money/Universal
30 NO LIMIT TOP DOGG—Snoop Dogg—No Limit/Priority
31 LET THERE BE...EVE - RUFF RYDERS' FIRST LADY—Eve—Ruff Ryders/Interscope
32 THE NU NATION PROJECT—Kirk Franklin—Gospo Centric/Interscope
33 TONIGHT—Silk—Elektra/EEG
34 DJ CLUE? THE PROFESSIONAL—DJ Clue—Roc-A-Fella/IDJMG
35 PERSONAL CONVERSATION—Case—Def Soul/IDJMG
36 CHYNA DOLL—Foxy Brown—Violator/IDJMG
37 WAR & PEACE VOL. 1 (THE WAR DISC)—Ice Cube—Priority
38 SITTIN' FAT DOWN SOUTH—Lil' Troy—Short Stop/Republic/Universal
39 AQUEMINI—OutKast—LaFace/Arista
40 PHOENIX RISING—The Temptations—Motown/Universal
41 DA REAL WORLD—Missy "Misdemeanor" Elliott—The Gold Mind/EastWest/EEG
42 ONE WISH—Deborah Cox—Arista
43 DA CRIME FAMILY—Tru—No Limit/Priority
44 IT'S REAL—K-Ci & JoJo—MCA
45 KEEP THE FAITH—Faith Evans—Bad Boy/Arista
46 MURDA MUZIK—Mobb Deep—Loud/Columbia/CRG
47 BLACKOUT!—Method Man/Redman—Def Jam/IDJMG
48 THE WRITING'S ON THE WALL—Destiny's Child—Columbia/CRG
49 A DAY IN THE LIFE—Eric Benet—Warner Bros.
50 THINGS FALL APART—The Roots—MCA
51 FOREVER—Puff Daddy—Bad Boy/Arista
52 NO LIMIT SOLDIER COMPILATION - WE CAN'T BE STOPPED—Various Artists—Priority
53 'BOUT IT—Jesse Powell—Silas/MCA
54 THE ART OF STORYTELLING—Slick Rick—Def Jam/IDJMG
55 CAN'T STAY AWAY—Too Short—Short/Jive
56 BACK AT ONE—Brian McKnight—Motown/Universal
57 IN OUR LIFETIME—Eightball & M.J.G.—Suave House/Universal
58 SOUL OF A WOMAN—Kelly Price—T-Neck/Def Soul/IDJMG
59 BOSSALINIE—C-Murder—No Limit/Priority
60 BIG WILLIE STYLE—Will Smith—Columbia/CRG
61 RHYTHM-AL-ISM—DJ Quik—Profile/Arista
62 KIMA, KEISHA & PAM—Total—Bad Boy/Arista
63 VIOLATOR THE ALBUM—Various Artists—Violator/Def Jam/IDJMG
64 THE BOY IS MINE—Monica—Arista
65 98 DEGREES AND RISING—98 Degrees—Motown/Universal
66 CRAZYNDALAZDAYZ—Tear Da Club Up Thugs Of Three 6 Mafia—Hypnotize Minds/Loud
67 WILD WILD WEST—Soundtrack—Overbrook/Interscope
68 THA BLOCK IS HOT—Lil' Wayne—Cash Money/Universal
69 DA GOOD DA BAD & DA UGLY—Geto Boys—Rap-A-Lot/Virgin
70 THUG MENTALITY 1999—Krayzie Bone—Mo Thugs/Ruthless/Loud
71 ON THE 6—Jennifer Lopez—WORK/Epic
72 COMING OF AGE—Memphis Bleek—Roc-A-Fella/IDJMG
73 MELVIN FLYNT - DA HUSTLER—Noreaga—Penalty/Tommy Boy
74 STREET LIFE—Fiend—No Limit/Priority
75 GHETTO HYMNS—Dave Hollister—Def Squad/DreamWorks/Interscope
76 ONLY GOD CAN JUDGE ME—Master P—No Limit/Priority
77 RZA AS BOBBY DIGITAL IN STEREO—RZA As Bobby Digital—Gee Street/V2
78 RUSH HOUR—Soundtrack—Def Jam/IDJMG
79 PRINCESSES NUBIENNES—Les Nubians—OmTown/Higher Octave/Virgin
80 THE COLLECTION: VOLUME ONE—Bone Thugs-N-Harmony—Ruthless/Relativity
81 702—702—Motown/Universal
82 N***A PLEASE—Ol' Dirty Bastard—Elektra/EEG
83 FINALLY—BLACKstreet—Lil' Man/Interscope
84 BENEATH THE SURFACE—GZA/Genius—Wu-Tang/MCA
85 STILL IN THE GAME—Keith Sweat—Elektra/EEG
86 BELLY—Soundtrack—Def Jam/IDJMG
87 LOVE & CONSEQUENCES—Gerald Levert—EastWest/EEG
88 THE WOOD—Soundtrack—Jive
89 THIS MOMENT IS MINE—Chante Moore—Silas/MCA
90 PIMPIN ON WAX—JT Money—Tony Mercedes/Freeworld/Priority
91 THE BEST MAN—Soundtrack—Columbia/CRG
92 BODY LANGUAGE—Boney James—Warner Bros.
93 NINETEEN NAUGHTY NINE NATURE'S FURY—Naughty By Nature—Arista
94 TIM'S BIO: LIFE FROM DA BASSMENT—Timbaland—Blackground/Atlantic/AG
95 DOUBLE UP—Mase—Bad Boy/Arista
96 CHRONIC 2000 - SUGE KNIGHT REPRESENTS—Various Artists—Death Row/Priority
97 TRIN-I-TEE 5:7—Trin-i-tee 5:7—B-Rite/Interscope
98 STAYING POWER—Barry White—Private Music/Windham Hill
99 EMBRYA—Maxwell—Columbia/CRG
100 MAMA DRAMA—Mia X—No Limit/Priority

Juvenile

r&b/hip-hop

1999 the year in music

Top R&B/Hip-Hop Album Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 NO LIMIT *(28)*
2 COLUMBIA *(23)*
3 RUFF RYDERS *(4)*
4 CASH MONEY *(7)*
5 DEF JAM *(12)*
6 ARISTA *(10)*
7 BAD BOY *(8)*
8 LAFACE *(8)*
9 ROC-A-FELLA *(4)*
10 JIVE *(9)*
11 DEF SOUL *(4)*
12 MOTOWN *(13)*
13 MCA *(10)*
14 ELEKTRA *(9)*
15 PRIORITY *(6)*

Top R&B/Hip-Hop Album Labels

Pos. LABEL *(No. Of Charted Albums)*

1 ISLAND DEF JAM MUSIC GROUP *(27)*
2 ARISTA *(29)*
3 UNIVERSAL *(29)*
4 INTERSCOPE *(19)*
5 PRIORITY *(53)*

Top R&B/Hip-Hop Album Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 UNIVERSAL *(99)*
2 BMG *(61)*
3 EMD *(71)*
4 SONY *(39)*
5 WEA *(37)*
6 INDEPENDENTS *(95)*

Hot R&B/Hip-Hop Singles & Tracks Artists

Pos. ARTIST *(No. Of Charted Singles & Tracks) Imprint/Label*

1 FAITH EVANS *(4) Bad Boy/Arista*
(1) AV8
(1) Arista
(1) Ruff Ryders/IDJMG
(1) Warner Bros.
2 R. KELLY *(7) Jive*
(1) Bad Boy/Arista
3 DEBORAH COX *(3) Arista*
4 TLC *(4) LaFace/Arista*
5 LAURYN HILL *(6) Ruffhouse/Columbia*
(1) Columbia/Island/IDJMG
6 JAY-Z *(4) Roc-A-Fella/IDJMG*
(1) Bad Boy/Arista
(1) Blackground/Atlantic
(1) Columbia
(1) Def Jam/IDJMG
(1) Epic
(1) Roc-A-Fella/Ruff Ryders/Interscope
7 MAXWELL *(2) Columbia*
(1) Rock Land/Interscope/Columbia
8 DRU HILL *(3) Def Soul/IDJMG*
(2) University/Island/IDJMG
(1) Overbrook/Interscope/Columbia
9 WHITNEY HOUSTON *(3) Arista*
(1) DreamWorks
10 CASE *(2) Def Soul/IDJMG*
(1) Def Jam/IDJMG
11 DESTINY'S CHILD *(2) Columbia*
12 TYRESE *(3) RCA*
(1) Columbia
13 SILK *(2) Elektra/EEG*
(1) Rap Artist/Fully Loaded
14 BRANDY *(5) Atlantic*
15 702 *(2) Motown*
16 MONICA *(3) Arista*
(1) Atlantic
17 GINUWINE *(3) 550 Music/Epic*
(1) Columbia
18 JESSE POWELL *(2) Silas/MCA*
19 K-CI & JOJO *(2) MCA*
(1) Rock Land/MCA/Interscope
20 CHANTE MOORE *(2) Silas/MCA*
21 BLAQUE *(2) Track Masters/Columbia*
22 JA RULE *(1) Murder Inc./Def Jam/IDJMG*
(1) Darkchild/Epic
(1) Def Jam/IDJMG
(1) Lil' Man/Interscope
(1) Yab Yum/Elektra/EEG
23 KELLY PRICE *(1) T-Neck/IDJMG*
(1) T-Neck/Island/IDJMG
(1) All Out/So So Def/Columbia
(1) Arista
(1) Def Soul/Rock Land/Interscope
24 BUSTA RHYMES *(5) FlipMode/Elektra/EEG*
25 112 *(3) Bad Boy/Arista*
26 PUFF DADDY *(5) Bad Boy/Arista*
(1) Columbia
27 TOTAL *(2) Bad Boy/Arista*
(1) Noo Trybe/Virgin
(1) Violator/IDJMG
28 MARY J. BLIGE *(4) MCA*
(1) Epic
(1) Flyte Tyme/MCA
(1) Gospo Centric/Interscope
29 MISSY "MISDEMEANOR" ELLIOTT *(4) The Gold Mind/EastWest/EEG*
(1) Bad Boy/Arista
(1) Blackground/Atlantic
(1) EastWest/EEG
(1) Roc-A-Fella/IDJMG
30 Q-TIP *(1) Arista 2001/Arista*
(1) Hollywood
(1) Violator/Def Jam/IDJMG
31 DIYINE *(2) Pendulum/Red Ant*
32 JUVENILE *(4) Cash Money/Universal*
(2) Hypnotize Minds/Loud
(1) Motown
(1) Ruff Ryders/Interscope
33 IDEAL *(1) Noontime/Virgin*
34 ERIC BENET *(2) Warner Bros.*
35 EVE *(2) Ruff Ryders/Interscope*
(1) RCA
(1) The Gold Mind/EastWest/EEG
36 GERALD LEVERT *(3) EastWest/EEG*
(1) Hoo-Bangin'/Priority
37 SHANICE *(3) LaFace/Arista*
38 JANET JACKSON *(1) FlipMode/Elektra/EEG*
(1) Lil' Man/Interscope
(1) Virgin
39 TAMIA *(2) Quest/Warner Bros.*
(1) Warner Bros.
40 DONELL JONES *(2) Untouchables/LaFace/Arista*
41 DMX *(3) Roc-A-Fella/IDJMG*
(3) Ruff Ryders/IDJMG
(1) Def Jam/IDJMG
(1) MCA
(1) Ruff Ryders/Interscope
42 MARIAH CAREY *(2) Columbia*
(1) DreamWorks
43 JOE *(1) Def Jam/IDJMG*
(1) Jive
(1) Loud
44 NAS *(5) Columbia*
(1) Def Jam/IDJMG
(1) Loud/Columbia
(1) MCA
(1) The Gold Mind/EastWest/EEG
45 DAYE HOLLISTER *(3) Def Squad/DreamWorks*
46 JENNIFER LOPEZ *(1) WORK/Epic*
47 TRACIE SPENCER *(2) Capitol*
T48 JT MONEY *(1) DreamWorks*
(1) Tony Mercedes/Freeworld/Priority
T48 SOLE *(1) DreamWorks*
(1) Tony Mercedes/Freeworld/Priority
50 BRIAN McKNIGHT *(2) Motown*

Faith Evans

Maxwell

Hot R&B/Hip-Hop Singles & Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 FORTUNATE—*Maxwell—Rock Land/Interscope/Columbia*
2 NOBODY'S SUPPOSED TO BE HERE—*Deborah Cox—Arista*
3 HEARTBREAK HOTEL—*Whitney Houston Featuring Faith Evans & Kelly Price—Arista*
4 NO SCRUBS—*TLC—LaFace/Arista*
5 BILLS, BILLS, BILLS—*Destiny's Child—Columbia*
6 WHERE MY GIRLS AT?—*702—Motown*
7 YOU—*Jesse Powell—Silas/MCA*
8 WHAT'S IT GONNA BE?!—*Busta Rhymes Featuring Janet—FlipMode/Elektra/EEG*
9 HAPPILY EVER AFTER—*Case—Def Soul/IDJMG*
10 IF YOU (LOVIN' ME)—*Silk—Elektra/EEG*
11 CHANTE'S GOT A MAN—*Chante Moore—Silas/MCA*
12 EX-FACTOR—*Lauryn Hill—Ruffhouse/Columbia*
13 SWEET LADY—*Tyrese—RCA*
14 SPEND MY LIFE WITH YOU—*Eric Benet Featuring Tamia—Warner Bros.*
15 FADED PICTURES—*Case & Joe—Def Jam/IDJMG*
16 ANGEL OF MINE—*Monica—Arista*
17 808—*Blaque—Track Masters/Columbia*
18 WHO DAT—*JT Money Featuring Sole—Tony Mercedes/Freeworld/Priority*
19 ANYWHERE—*112 Featuring Lil'z—Bad Boy/Arista*
20 LOVE LIKE THIS—*Faith Evans—Bad Boy/Arista*
21 ALL NIGHT LONG—*Faith Evans Featuring Puff Daddy—Bad Boy/Arista*
22 WHEN A WOMAN'S FED UP—*R. Kelly—Jive*
23 WE CAN'T BE FRIENDS—*Deborah Cox With R.L.—Arista*
24 SO ANXIOUS—*Ginuwine—550 Music/Epic*
25 NEVER GONNA LET YOU GO—*Faith Evans—Bad Boy/Arista*
26 GET GONE—*Ideal—Noontime/Virgin*
27 BACK THAT THANG UP—*Juvenile Featuring Mannie Fresh & Lil' Wayne—Cash Money/Universal*
28 TRIPPIN'—*Total Featuring Missy Elliott—Bad Boy/Arista*
29 THESE ARE THE TIMES—*Dru Hill—Def Soul/IDJMG*
30 HOLLA HOLLA—*Ja Rule—Murder Inc./Def Jam/IDJMG*
31 VIYRANT THING—*Q-Tip—Violator/Def Jam/IDJMG*
32 TELL ME IT'S REAL—*K-Ci & JoJo—MCA*
33 MY LOVE IS YOUR LOVE—*Whitney Houston—Arista*
34 DID YOU EVER THINK—*R. Kelly—Jive*
35 CAN I GET A...—*Jay-Z Featuring Amil (Of Major Coinz) & Ja—Def Jam/IDJMG*
36 HEARTBREAKER—*Mariah Carey Featuring Jay-Z—Columbia*
37 IT'S NOT RIGHT BUT IT'S OKAY—*Whitney Houston—Arista*
38 WHAT YA WANT—*Eve & Nokio—Ruff Ryders/Interscope*
39 HAVE YOU EVER?—*Brandy—Atlantic*
40 DOO WOP (THAT THING)—*Lauryn Hill—Ruffhouse/Columbia*
41 I STILL BELIEVE/PURE IMAGINATION—*Mariah Carey Featuring Krayzie Bone & Da Brat—Columbia*
42 U KNOW WHAT'S UP—*Donell Janes—Untouchables/LaFace/Arista*
43 JAMBOREE—*Naughty By Nature Featuring Zhane—Arista*
44 JIGGA MY N****—*Jay-Z—Roc-A-Fella/Ruff Ryders/Interscope*
45 YOU GOT ME—*The Roots Featuring Erykah Badu—MCA*
46 IF YOU HAD MY LOVE—*Jennifer Lopez—WORK/Epic*
47 WHEN I CLOSE MY EYES—*Shanice—LaFace/Arista*
48 ALL THAT I CAN SAY—*Mary J. Blige—MCA*
49 NO PIGEONS—*Sporty Thievz Featuring Mr. Woods—Roc-A-Blok/Ruffhouse/Columbia*
50 LATELY—*Tyrese—RCA*
51 IT AIN'T MY FAULT 1 & 2—*Silkk The Shocker Featuring Mystikal—No Limit/Priority*
52 TAKING EVERYTHING—*Gerald Levert—EastWest/EEG*
53 HARD KNOCK LIFE (GHETTO ANTHEM)—*Jay-Z—Roc-A-Fella/IDJMG*
54 GEORGY PORGY—*Eric Benet Featuring Faith Evans—Warner Bros.*
55 LIFE—*K-Ci & JoJo—Rock Land/MCA/Interscope*
56 MY FAVORITE GIRL—*Dave Hollister—Def Squad/DreamWorks*
57 UNPRETTY—*TLC—LaFace/Arista*
58 LATELY—*Divine—Pendulum/Red Ant*
59 SATISFY YOU—*Puff Daddy Featuring R. Kelly—Bad Boy/Arista*
60 IT'S ALL ABOUT YOU (NOT ABOUT ME)—*Tracie Spencer—Capitol*
61 WILD WILD WEST—*Will Smith Featuring Dru Hill & Kool Moe Dee—Overbrook/Interscope/ Columbia*
62 EVERYTHING IS EVERYTHING—*Lauryn Hill—Ruffhouse/Columbia*
63 BEAUTY—*Dru Hill—Def Soul/IDJMG*
64 IF I COULD TURN BACK THE HANDS OF TIME—*R. Kelly—Jive*
65 SITTING HOME—*Total—Bad Boy/Arista*
66 I'M YOUR ANGEL—*R. Kelly & Celine Dion—Jive*
67 NANN—*Trick Daddy Featuring Trina—Slip-N-Slide/Warlock*
68 ALL N MY GRILL—*Missy "Misdemeanor" Elliott Featuring Big Boi & Nicole—The Gold Mind/EastWest/EEG*
69 MEETING IN MY BEDROOM—*Silk—Elektra/EEG*
70 BACK AT ONE—*Brian McKnight—Motown*
71 BLING BLING—*B.G. Featuring Baby, Turk, Mannie Fresh, Juvenile & Lil' Wayne—Cash Money/Universal*

Continued on page YE-58

r&b/hip-hop

NO LIMIT RECORDS
ISLAND
Def Jam recordings
UNIVERSAL
UNIVERSAL MUSIC & VIDEO DISTRIBUTION

1999 the year in music

R&B/HIP-HOP

Continued from page YE-57

72 GOTTA MAN—*Eve—Ruff Ryders/Interscope*
73 ALMOST DOESN'T COUNT—*Brandy—Atlantic*
74 I'M NOT READY—*Keith Sweat—Elektra/EEG*
75 HOW DEEP IS YOUR LOVE—*Dru Hill Featuring Redman—University/Island/IDJMG*
76 WHAT'D YOU COME HERE FOR?—*Trina & Tamara—Columbia*
77 I WANT IT ALL—*Warren G Featuring Mack 10—G-Funk/Restless*
78 HA—*Juvenile—Cash Money/Universal*
79 15 MINUTES—*Marc Nelson—Columbia*
80 GIRLS' BEST FRIEND—*Jay-Z—Epic*
81 BUG A BOO—*Destiny's Child—Columbia*
82 WHAT'S SO DIFFERENT—*Ginuwine—550 Music/Epic*
83 WATCH FOR THE HOOK—*Cool Breeze Featuring OutKast, Goodie Mob & Witchdoctor—Organized Noize/A&M/Interscope*
84 SUNSHINE—*Coko—RCA*
85 LOVE ME—*112 Featuring Mase—Bad Boy/Arista*
86 GHETTO COWBOY—*Mo Thugs Family Featuring Bone Thugs-N-Harmony—Mo Thugs/Ruthless/Relativity*
87 GIRLFRIEND/BOYFRIEND—*BLACKstreet With Janet—Lil' Mon/Interscope*
88 GET INVOLVED—*Raphael Saadiq & Q-Tip—Hollywood*
89 ONE MORE TRY—*Divine—Pendulum/Red Ant*
90 HATE ME NOW—*NAS Featuring Puff Daddy—Columbia*
91 LOVE YOU LIKE I DID—*112—Bad Boy/Arista*
92 YOU ARE EVERYTHING—*Dru Hill—Def Soul/IDJMG*
93 JIGGA WHAT...—*Jay-Z Featuring Big Jaz—Roc-A-Fella/IDJMG*
94 HOLD ME—*Brian McKnight Featuring Tone & Kobe Bryant—Motown*
95 CHANGES—*2Pac—Amaru/Death Row/Interscope*
96 ANGEL IN DISGUISE—*Brandy—Atlantic*
97 QUIET STORM—*Mobb Deep—Loud*
98 B-PLEASE—*Snoop Dogg Featuring Xzibit & Nate Dogg—No Limit/Priority*
99 ALL THE PLACES (I WILL KISS YOU)—*Aaron Hall—MCA*
100 MY FIRST NIGHT WITH YOU—*Mya—University/Interscope*

Hot R&B/Hip-Hop Singles & Tracks Imprints

Pos. IMPRINT *(No. Of Charted Singles & Tracks)*

1 ARISTA *(17)*
2 BAD BOY *(15)*
3 COLUMBIA *(24)*
4 LAFACE *(16)*
5 ELEKTRA *(16)*
6 DEF JAM *(17)*
7 DEF SOUL *(8)*
8 MCA *(16)*
9 JIVE *(14)*
10 MOTOWN *(14)*
11 RUFFHOUSE *(9)*
12 SILAS *(4)*
13 RCA *(11)*

Deborah Cox

R. Kelly

14 RUFF RYDERS *(8)*
15 CASH MONEY *(6)*

Hot R&B/Hip-Hop Singles & Tracks Labels

Pos. LABEL *(No. Of Charted Singles & Tracks)*

1 ARISTA *(52)*
2 COLUMBIA *(47)*
3 ISLAND DEF JAM MUSIC GROUP *(45)*
4 ELEKTRA ENTERTAINMENT GROUP *(25)*
5 MCA *(21)*

Hot R&B/Hip-Hop Producers

Pos. PRODUCER *(No. Of Charted Singles & Tracks)*

1 R. KELLY *(9)*
2 SHE'KSPERE *(4)*
3 LAURYN HILL *(7)*
4 DARRELL DELITE ALLAMBY *(7)*
5 SWIZZ BEATZ *(10)*
6 RODNEY JERKINS *(10)*
7 TIMBALAND *(12)*
8 MISSY ELLIOTT *(3)*
9 MANNIE FRESH *(7)*
10 ANTHONY "SHEP" CRAWFORD *(3)*
11 DARON JONES *(3)*
12 JOE *(4)*
13 POKE & TONE *(8)*
T14 KARLIN *(6)*
T14 SOULSHOCK *(6)*
16 CARL ROLAND *(1)*
17 SEAN "PUFFY" COMBS *(8)*
18 CHRIS HENDERSON *(1)*
19 CHRISTOPHER "TRICKY" STEWART *(2)*
20 THE CHARACTERS *(2)*
21 BABYFACE *(4)*

r&b/hip-hop

Maxwell

22 MONTELL JORDAN *(2)*
23 STEVEN JORDAN *(7)*
24 Q-TIP *(3)*
25 IRV GOTTI *(5)*

Hot R&B/Hip-Hop Singles Sales

Pos. TITLE—*Artist—Imprint/Label*

1 NOBODY'S SUPPOSED TO BE HERE—*Deborah Cox—Arista*
2 HEARTBREAK HOTEL—*Whitney Houston Featuring Faith Evans & Kelly Price—Arista*
3 FORTUNATE—*Maxwell—Rock Land/Interscope/Columbia*
4 BILLS, BILLS, BILLS—*Destiny's Child—Columbia*
5 WHO DAT—*JT Money Featuring Sole—Tony Mercedes/Freeworld/Priority*
6 WHAT'S IT GONNA BE?!—*Busta Rhymes Featuring Janet—FlipMode/Elektra/EEG*
7 IF YOU (LOVIN' ME)—*Silk—Elektra/EEG*
8 808—*Blaque—Track Masters/Columbia*
9 ANGEL OF MINE—*Monica—Arista*
10 CHANTE'S GOT A MAN—*Chante Moore—Silas/MCA*
11 I'M YOUR ANGEL—*R. Kelly & Celine Dion—Jive*
12 I STILL BELIEVE/PURE IMAGINATION—*Mariah Carey Featuring Krayzie Bone & Do Brat—Columbia*
13 FADED PICTURES—*Case & Joe—Def Jam/IDJMG*
14 WHERE MY GIRLS AT?—*702—Motown*
15 IF YOU HAD MY LOVE—*Jennifer Lopez—WORK/Epic*
16 IT AIN'T MY FAULT 2/SOMEBODY LIKE ME—*Silkk The Shocker Featuring Mystikal—No Limit/Priority*
17 NO SCRUBS—*TLC—LaFace/Arista*
18 GET GONE—*Ideal—Noontime/Virgin*
19 SPEND MY LIFE WITH YOU—*Eric Benet Featuring Tamia—Warner Bros.*
20 TAKING EVERYTHING—*Gerald Levert—EastWest/EEG*
21 MY FAVORITE GIRL—*Dave Hollister—Def Squad/DreamWorks*
22 TRIPPIN'—*Total Featuring Missy Elliott—Bad Boy/Arista*
23 GHETTO COWBOY—*Mo Thugs Family—Mo Thugs/Ruthless/Relativity*
24 NO PIGEONS—*Sporty Thievz Featuring Mr. Woods—Roc-A-Blok/Ruffhouse/Columbia*
25 LATELY—*Divine—Pendulum/Red Ant*
26 HEARTBREAKER—*Mariah Carey Featuring Jay-Z—Columbia*
27 WE CAN'T BE FRIENDS—*Deborah Cox With R.L.—Arista*
28 I'M NOT READY—*Keith Sweat—Elektra/EEG*
29 LOVE LIKE THIS—*Faith Evans Featuring Puff Daddy—Bad Boy/Arista*
30 WHEN I CLOSE MY EYES—*Shanice—LaFace/Arista*
31 HAPPILY EVER AFTER—*Case—Def Soul/IDJMG*
32 JAMBOREE—*Naughty By Nature Featuring Zhane—Arista*
33 MY LOVE IS YOUR LOVE—*Whitney Houston—Arista*
34 HAVE YOU EVER?—*Brandy—Atlantic*
35 HOLLA HOLLA—*Jo Rule—Murder Inc./Def Jam/IDJMG*
36 ALL NIGHT LONG—*Faith Evans Featuring Puff Daddy—Bad Boy/Arista*
37 IT'S NOT RIGHT BUT IT'S OKAY—*Whitney Houston—Arista*
38 YOU—*Jesse Powell—Silas/MCA*
39 WATCH FOR THE HOOK—*Cool Breeze Featuring OutKast, Goodie Mob & Witchdoctor—Organized Noize/A&M/Interscope*
40 I WANT IT ALL—*Warren G Featuring Mack 10—G-Funk/Restless*
41 ONE MORE TRY—*Divine—Pendulum/Red Ant*
42 WHAT'D YOU COME HERE FOR?—*Trina & Tamara—Columbia*
43 HOLD ME—*Brian McKnight Featuring Tone & Kobe Bryant—Motown*
44 U KNOW WHAT'S UP—*Donell Jones—Untouchables/LaFace/Arista*
45 LOVE ME—*112 Featuring Mase—Bad Boy/Arista*
46 MY FIRST NIGHT WITH YOU—*Mya—University/Interscope*
47 HARD KNOCK LIFE (GHETTO ANTHEM)—*Jay-Z—Roc-A-Fella/IDJMG*
48 SATISFY YOU—*Puff Daddy Featuring R. Kelly—Bad Boy/Arista*
49 IT'S ALL ABOUT YOU (NOT ABOUT ME)—*Tracie Spencer—Capitol*
50 DOO WOP (THAT THING)—*Lauryn Hill—Ruffhouse/Columbia*
51 PUSHIN' WEIGHT—*Ice Cube Featuring Mr. Short Khop—Priority*
52 15 MINUTES—*Marc Nelson—Columbia*
53 WILD WILD WEST—*Will Smith Featuring Dru Hill & Kool Moe Dee—Overbrook/Interscope/Columbia*
54 TELL ME IT'S REAL—*K-Ci & JoJo—MCA*
55 WATCH OUT NOW—*The Beatnuts Featuring Yellaklaw—Violator/Loud*
56 WOOF—*Snoop Dogg Featuring Mystikal And Fiend—No Limit/Priority*
57 MORE FREAKY TALES—*Too Short—Short/Jive*
58 IF I COULD TURN BACK THE HANDS OF TIME—*R. Kelly—Jive*
59 UNPRETTY—*TLC—LaFace/Arista*
60 NEVER GONNA LET YOU GO—*Faith Evans—Bad Boy/Arista*
61 DID YOU EVER THINK/HOME ALONE—*R. Kelly—Jive*
62 JIGGA MY N****—*Jay-Z—Roc-A-Fella/Ruff Ryders/Interscope*
63 ALL THE PLACES (I WILL KISS YOU)—*Aaron Hall—MCA*
64 THESE ARE THE TIMES—*Dru Hill—Def Soul/IDJMG*
65 TALK SHOW SHHH!—*Shoe Jones—M3/Universal*
66 LET ME KNOW—*Cam'Ron—Untertainment/Epic*
67 WESTSIDE—*TQ—ClockWork/Epic*
68 NANN—*Trick Daddy Featuring Trina—Slip-N-Slide/Warlock*
69 WHEN YOU BELIEVE—*Whitney Houston & Mariah Carey—DreamWorks*
70 CAN'T GET ENOUGH—*Willie Max Featuring Raphael Saadiq—Pookie/Motown*
71 STAY THE NIGHT—*1Mx—MCA*
72 4, 5, 6—*Sole Featuring JT Money & Kandi—DreamWorks*
73 I DON'T WANNA SEE—*Link—Relativity*
74 WHEREVER YOU GO—*Voices Of Theory—H.O.L.A./Red Ant*
75 ONE-NINE-NINE-NINE—*Common Featuring Sadat X—Rawkus/Priority*

Hot R&B/Hip-Hop Singles & Tracks Airplay

Pos. TITLE—*Artist—Imprint/Label*

1 FORTUNATE—*Maxwell—Rock Land/Interscope/Columbia*
2 NO SCRUBS—*TLC—LaFace/Arista*
3 EX-FACTOR—*Lauryn Hill—Ruffhouse/Columbia*
4 SWEET LADY—*Tyrese—RCA*
5 YOU—*Jesse Powell—Silas/MCA*
6 ANYWHERE—*112 Featuring Lil'z—Bad Boy/Arista*
7 WHEN A WOMAN'S FED UP—*R. Kelly—Jive*
8 HAPPILY EVER AFTER—*Case—Def Soul/IDJMG*
9 HEARTBREAK HOTEL—*Whitney Houston Featuring Faith Evans & Kelly Price—Arista*
10 NOBODY'S SUPPOSED TO BE HERE—*Deborah Cox—Arista*
11 SO ANXIOUS—*Ginuwine—550 Music/Epic*
12 WHERE MY GIRLS AT?—*702—Motown*
13 THESE ARE THE TIMES—*Dru Hill—Def Soul/IDJMG*
14 BACK THAT THANG UP—*Juvenile—Cash Money/Universal*
15 BILLS, BILLS, BILLS—*Destiny's Child—Columbia*
16 FADED PICTURES—*Case & Joe—Def Jam/IDJMG*

ARISTA

17 VIVRANT THING—*Q-Tip—Violator/Def Jam/IDJMG*
18 CAN I GET A...—*Jay-Z Featuring Amil (Of Major Coinz) & Ja—Def Jam/IDJMG*
19 LOVE LIKE THIS—*Faith Evans—Bad Boy/Arista*
20 WHAT YA WANT—*Eve & Nokio—Ruff Ryders/Interscope*
21 SPEND MY LIFE WITH YOU—*Eric Benet Featuring Tamia—Warner Bros.*
22 ALL NIGHT LONG—*Faith Evans Featuring Puff Daddy—Bad Boy/Arista*
23 WHAT'S IT GONNA BE?!—*Busta Rhymes Featuring Janet—FlipMode/Elektra/EEG*
24 NEVER GONNA LET YOU GO—*Faith Evans—Bad Boy/Arista*
25 CHANTE'S GOT A MAN—*Chante Moore—Silas/MCA*
26 ANGEL OF MINE—*Monica—Arista*
27 IF YOU (LOVIN' ME)—*Silk—Elektra/EEG*
28 WE CAN'T BE FRIENDS—*Deborah Gex With R.L.—Arista*
29 ALL THAT I CAN SAY—*Mary J. Blige—MCA*
30 YOU GOT ME—*The Roots Featuring Erykah Badu—MCA*
31 DID YOU EVER THINK—*R. Kelly—Jive*
32 LATELY—*Tyrese—RCA*
33 LIFE—*K-Ci & JoJo—Rock Land/MCA/Interscope*
34 BEAUTY—*Dru Hill—Def Soul/IDJMG*
35 HAVE YOU EVER?—*Brandy—Atlantic*
36 GEORGY PORGY—*Eric Benet Featuring Faith Evans—Warner Bros.*
37 TELL ME IT'S REAL—*K-Ci & JoJo—MCA*
38 DOO WOP (THAT THING)—*Lauryn Hill—Ruffhouse/Columbia*
39 JIGGA MY N****—*Jay-Z—Roc-A-Fella/Ruff Ryders/Interscope*
40 HOLLA HOLLA—*Ja Rule—Murder Inc./Def Jam/IDJMG*
41 808—*Blaque—Track Masters/Columbia*
42 ALL N MY GRILL—*Missy "Misdemeanor" Elliott—The Gold Mind/EastWest/EEG*
43 TRIPPIN'—*Total Featuring Missy Elliott—Bad Boy/Arista*
44 MEETING IN MY BEDROOM—*Silk—Elektra/EEG*
45 BACK AT ONE—*Brian McKnight—Motown*
46 IT'S NOT RIGHT BUT IT'S OKAY—*Whitney Houston—Arista*
47 BLING BLING—*B.G.—Cash Money/Universal*
48 SITTING HOME—*Total—Bad Boy/Arista*
49 ALMOST DOESN'T COUNT—*Brandy—Atlantic*
50 GET GONE—*Ideal—Noontime/Virgin*
51 EVERYTHING IS EVERYTHING—*Lauryn Hill—Ruffhouse/Columbia*
52 GOTTA MAN—*Eve—Ruff Ryders/Interscope*
53 MY LOVE IS YOUR LOVE—*Whitney Houston—Arista*
54 CHANGES—*2Pac—Amaru/Death Row/Interscope*
55 HA—*Juvenile—Cash Money/Universal*
56 ANGEL IN DISGUISE—*Brandy—Atlantic*
57 WHO DAT—*JT Money Featuring Sole—Tony Mercedes/Freeworld/Priority*
58 GIRLS' BEST FRIEND—*Jay-Z—Epic*
59 U KNOW WHAT'S UP—*Donell Jones—Untouchables/LaFace/Arista*
60 BUG A BOO—*Destiny's Child—Columbia*
61 WHAT'S SO DIFFERENT—*Ginuwine—550 Music/Epic*
62 HOME ALONE—*R. Kelly Featuring Keith Murray—Jive*
63 HARD KNOCK LIFE (GHETTO ANTHEM)—*Jay-Z—Roc-A-Fella/IDJMG*
64 JAMBOREE—*Naughty By Nature Featuring Zhane—Arista*
65 UNPRETTY—*TLC—LaFace/Arista*
66 SUNSHINE—*Coko—RCA*
67 NANN—*Trick Daddy Featuring Trina—Slip-N-Slide/Warlock*
68 NOTHING EVEN MATTERS—*Lauryn Hill Featuring D'Angelo—Ruffhouse/Columbia*
69 ROSA PARKS—*OutKast—LaFace/Arista*
70 HEARTBREAKER—*Mariah Carey Featuring Jay-Z—Columbia*
71 HOW DEEP IS YOUR LOVE—*Dru Hill Featuring Redman—University/Island/IDJMG*
72 GET INVOLVED—*Raphael Saadiq & Q-Tip—Hollywood*
73 YOU ARE EVERYTHING—*Dru Hill—Def Soul/IDJMG*
74 GIRLFRIEND/BOYFRIEND—*BLAGKstreet With Janet—Lil' Man/Interscope*
75 TAKE ME THERE—*BLAGKstreet & Mya Featuring Mase & Blinky Blink—Interscope*

Hot Rap Artists

Pos. ARTIST *(No. Of Charted Singles) Imprint/Label*

1 JAY-Z *(3) Roc-A-Fella/IDJMG*
(2) Roc-A-Fella/Def Jam/IDJMG
(1) Def Jam/IDJMG
T2 JT MONEY *(1) DreamWorks/Interscope*
(1) Tony Mercedes/Freeworld/Priority
T2 SOLE *(1) DreamWorks/Interscope*
(1) Tony Mercedes/Freeworld/Priority
4 BUSTA RHYMES *(1) Elektra/EEG*
(1) FlipMode/Elektra/EEG
5 TOO SHORT *(2) Short/Jive*
(1) Jive
(1) Noontime/Epic
(1) Thump Street
6 JANET JACKSON *(1) FlipMode/Elektra/EEG*
7 JA RULE *(1) Def Jam/IDJMG*
(1) Murder Inc./Def Jam/IDJMG
8 MYSTIKAL *(2) Na Limit/Priority*
9 SILKK THE SHOCKER *(2) No Limit/Priority*
10 LAURYN HILL *(1) Ruffhouse/Columbia/CRG*

Hot Rap Singles

Pos. TITLE—*Artist—Imprint/Label*

1 WHO DAT—*JT Money Featuring Sole—Tony Mercedes/Freeworld/Priority*
2 WHAT'S IT GONNA BE?!—*Busta Rhymes Featuring Janet—FlipMode/Elektra/EEG*
3 IT AIN'T MY FAULT 2/SOMEBODY LIKE ME—*Silkk The Shocker Featuring Mystikal—Na Limit/Priority*
4 GHETTO COWBOY—*Mo Thugs Family Featuring Bone Thugs-N-Harmony—Mo Thugs/Ruthless/Relativity*
5 NO PIGEONS—*Sporty Thievz Featuring Mr. Woods—Roc-A-Blok/Ruffhouse/CRG*
6 JAMBOREE—*Naughty By Nature Featuring Zhane—Arista*
7 HOLLA HOLLA—*Ja Rule—Murder Inc./Def Jam/IDJMG*
8 WATCH FOR THE HOOK—*Cool Breeze Featuring OutKast, Goodie Mob & Witchdoctor—Organized Noize/A&M/Interscope*
9 I WANT IT ALL—*Warren G Featuring Mack 10—G-Funk/Restless*
10 HARD KNOCK LIFE (GHETTO ANTHEM)—*Jay-Z—Roc-A-Fella/IDJMG*
11 SATISFY YOU—*Puff Daddy Featuring R. Kelly—Bad Boy/Arista*
12 DOO WOP (THAT THING)—*Lauryn Hill—Ruffhouse/Columbia/CRG*
13 PUSHIN' WEIGHT—*Ice Cube Featuring Mr. Short Khop—Priority*
14 WILD WILD WEST—*Will Smith Featuring Dru Hill & Kool Mae Dee—Overbrook/Columbia/CRG*
15 WOOF—*Snoop Dogg Featuring Mystikal And Fiend—Na Limit/Priority*
16 WATCH OUT NOW—*The Beatnuts Featuring Yelloklow—Violator/Loud*
17 MORE FREAKY TALES—*Too Short—Short/Jive*
18 JIGGA MY N****—*Jay-Z—Roc-A-Fella/IDJMG*
19 LET ME KNOW—*Cam'Ron—Untertainment/Epic*
20 NANN—*Trick Daddy Featuring Trina—Slip-N-Slide/Warlock*
21 4, 5, 6—*Sole Featuring JT Money & Kandi—DreamWorks/Interscope*
22 ONE-NINE-NINE-NINE—*Common Featuring Sadat X—Rawkus/Priority*
23 PLAYERS HOLIDAY—*T.W.D.Y. Featuring Too Short & Moe Mall—Thump Street*
24 IT'S YOUR THING—*Mercedes Featuring Master P—Na Limit/Priority*
25 U-WAY (HOW WE DO IT)—*Youngbloodz—Ghet-O-Vision/LaFace/Arista*
26 NAS IS LIKE—*NAS—Columbia/CRG*
27 SIMON SAYS—*Pharaohe Monch—Rawkus/Priority*
28 RESPIRATION—*Mos Def & Talib Kweli Are Black Star Featuring Common—Rawkus/Priority*
29 JUST DON'T GIVE A F***—*Eminem—Web/Aftermath/Interscope*
30 WHATCHA WANNA DO?—*Mia X Featuring Charlie Wilson—No Limit/Priority*
31 WHO LET THE DOGS OUT?—*Chuck Smooth—Wingspan*
32 NASTY TRICK—*Gangsta Boo—Hypnotize Minds/Loud*
33 HERE I GO—*Infamous Syndicate—Relativity*
34 INVASION OF THE FLAT BOOTY B*****S—*Too Short—Short/Jive*

1999 the year in music

Jay-Z

JT Money

35 THE REAL ONE—*The 2 Live Crew Featuring Ice-T—Lil' Joe*
36 MONEY'S JUST A TOUCH AWAY—*Mack 10 Featuring Gerald Levert—Hoo-Bangin'/Priority*
37 STAND UP—*Charli Baltimore Featuring Ghostface Killah—Untertainment/Epic*
38 AUTOMATIC—*MC Eiht—Hoo-Bangin'/Priority*
39 B-BOY DOCUMENT 99—*The High & Mighty Featuring Mos Def & Mad Skillz—Eastern Conference/Rawkus/Priority*
40 STEP TO THIS—*Master P Featuring D.I.G.—No Limit/Priority*
41 TRU HOMIES—*Tru—Na Limit/Priority*
42 WE BE PUTTIN' IT DOWN—*Bad Azz Featuring Snoop Dogg—19 Street/Priority*
43 COME GET IT—*DJ Hurricane Featuring Rah Digga, Rampage & Lord Have Mercy—Off Line/TVT Soundtrax/TVT*
44 SUPERTHUG (WHAT WHAT)—*Noreaga—Penalty/Tommy Boy*
45 GANGSTA! GANGSTA! (HOW U DO IT)—*G. Webb Featuring Kurupt—Humility/Lightyear*
46 PHD. (PLAYA HATA DEGREE)—*Tony-O Featuring Kevin Gardner & Redwine—Epicurean*
47 BETTER DAYS—*WG Featuring Jon B.—Payday/Landon/IDJMG*
48 PLAY AROUND—*Lil' Cease Featuring Lil' Kim, Joe Hooker & Mr. Bristal—Undeas/Atlantic/AG*
49 DON'T LET IT GO TO YOUR HEAD—*Brand Nubian—Arista*
50 BIG MAMA (GO BIG GIRL)—*Black Dave—Triad/Roadrunner*

Hot Rap Imprints

Pos. IMPRINT *(No. Of Charted Singles)*

1 NO LIMIT *(8)*
2 COLUMBIA *(14)*
3 ROC-A-FELLA *(6)*
4 RAWKUS *(9)*
5 ARISTA *(2)*
6 ELEKTRA *(3)*
T7 FREEWORLD *(1)*
T7 TONY MERCEDES *(1)*
9 FLIPMODE *(1)*
10 SHORT *(3)*

Hot Rap Labels

Pos. LABEL *(No. Of Charted Singles)*

1 PRIORITY *(26)*
2 COLUMBIA RECORDS GROUP *(17)*
3 ISLAND DEF JAM MUSIC GROUP *(29)*
4 ARISTA *(6)*
5 ELEKTRA ENTERTAINMENT GROUP *(5)*

PRIORITY RECORDS

Hot Rap Distributors

Pos. DISTRIBUTOR *(No. Of Charted Singles)*

1 EMD *(26)*
2 INDEPENDENTS *(87)*
3 UNIVERSAL *(55)*
4 BMG *(27)*
5 SONY *(22)*
6 WEA *(13)*

EMD
EMI MUSIC DISTRIBUTION

NO LIMIT RECORDS

rap

1999 the year in music

Hot Dance Club-Play Artists

Pos. ARTIST *(No. Of Charted Singles) Imprint/Label*

1 CHER *(4) Warner Bros.*
2 WHITNEY HOUSTON *(3) Arista*
3 MADONNA *(2) Maverick/Warner Bros.*
4 VENGABOYS *(3) Groovilicious/Strictly Rhythm*
5 DONNA SUMMER *(2) Epic*
6 PLASMIC HONEY *(4) Jellybean*
(1) Metropolitan Underground/Metropolitan
7 CHARLOTTE *(2) Nervous*
8 MARIAH CAREY *(2) Columbia*
9 JENNIFER LOPEZ *(2) WORK/ERG*
10 KEVIN AVIANCE *(2) Wave*
11 BASEMENT JAXX *(2) XL/Astralwerks*
12 CEVIN FISHER *(2) Tommy Boy Silver Label/ Tommy Boy*
(1) Inc/Sony
13 GARBAGE *(2) Almo Sounds/Interscope*
14 KIM ENGLISH *(2) Nervous*
15 REINA *(2) Groovilicious/Strictly Rhythm*
16 PETE HELLER *(1) Subliminal/Strictly Rhythm*
17 JAMIROQUAI *(2) WORK/ERG*
18 YAZ *(2) Mute/Kinetic/Reprise*
19 AMBER *(1) Tommy Boy*
20 BETTE MIDLER *(1) Warner Bros.*
21 RUFF DRIVERZ *(2) Tommy Boy Silver Label/ Tommy Boy*
22 FUNKY GREEN DOGS *(1) Twisted/MCA*
23 DEBORAH COX *(2) Arista*
24 MOLOKO *(1) Echo/F-111/Warner Bros.*
25 SM-TRAX *(1) Groovilicious/Strictly Rhythm*

Hot Dance Club-Play Singles

Pos. TITLE—*Artist—Imprint/Label*

1 BELIEVE—*Cher—Warner Bros.*
2 BIG LOVE—*Pete Heller—Subliminal/Strictly Rhythm*
3 MY LOVE IS YOUR LOVE—*Whitney Houston—Arista*
4 ALL OR NOTHING—*Cher—Warner Bros.*
5 I WILL GO WITH YOU (CON TE PARTIRO)—*Donna Summer—Epic*
6 SEXUAL (LI DA DI)—*Amber—Tommy Boy*
7 SITUATION (1999 MIXES)—*Yaz—Mute/Kinetic/Reprise*
8 I'M BEAUTIFUL—*Bette Midler—Warner Bros.*
9 NOTHING REALLY MATTERS—*Madonna—Maverick/Warner Bros.*
10 YOU DON'T KNOW ME—*Armand Van Helden Featuring Duane Harden—Armed*
11 IT'S NOT RIGHT BUT IT'S OKAY—*Whitney Houston—Arista*
12 CANNED HEAT—*Jamiroquai—WORK/ERG*
13 BODY—*Funky Green Dogs—Twisted/MCA*
14 RED ALERT—*Basement Jaxx—XL/Astralwerks*
15 SING IT BACK—*Moloko—Echo/F-111/Warner Bros.*
16 GOT THE GROOVE—*SM-Trax—Groovilicious/Strictly Rhythm*
17 UNSPEAKABLE JOY—*Kim English—Nervous*
18 IT'S OVER NOW—*Deborah Cox—Arista*
19 SKIN—*Charlotte—Nervous*
20 (YOU GOT ME) BURNIN' UP—*Cevin Fisher—Tommy Boy Silver Label/Tommy Boy*
21 SOMEONE TO HOLD—*Veronica—H.O.L.A.*
22 RHYTHM IS MY BITCH—*Kevin Aviance—Wave*
23 HEARTBREAK HOTEL—*Whitney Houston Featuring Faith Evans & Kelly Price—Arista*
24 DON'T LET THIS MOMENT END—*Gloria Estefan—Epic*
25 GOT TO DANCE DISCO—*H.O.G. Presents Groovelines—Groovilicious/Strictly Rhythm*
26 STRONG ENOUGH—*Cher—Warner Bros.*
27 BABY WANTS TO RIDE—*Hani—Groovilicious/Strictly Rhythm*
28 BLUE MONDAY—*Orgy—Elementree/F-111/Reprise*
29 UP & DOWN—*Vengaboys—Groovilicious/Strictly Rhythm*
30 BE YOURSELF—*Celeda—Twisted/MCA*
31 BEAUTIFUL STRANGER—*Madonna—Maverick/Warner Bros.*
32 UNTIL WE MEET AGAIN—*Diana Ross—Motown/Universal*
33 BAILAMOS—*Enrique Iglesias—Overbrook/Interscope*
34 FIVE FATHOMS (LOVE MORE)—*Everything But The Girl—Atlantic*
35 WHAT YOU NEED—*Powerhouse Featuring Duane Harden—Strictly Rhythm*
36 THAT'S THE WAY LOVE IS—*Byron Stingily—Nervous*
37 WAITING FOR TONIGHT—*Jennifer Lopez—WORK/ERG*
38 LET IT RAIN—*Soul Solution Featuring Carolyn Harding—Jellybean*
39 JACKIE'S STRENGTH—*Tori Amos—Atlantic*
40 I STILL BELIEVE—*Mariah Carey—Columbia*
41 HEARTBREAKER—*Mariah Carey Featuring Jay-Z—Columbia*
42 I'M GONNA GET YA BABY—*Black Connection—Xtravaganza/Edel America*
43 NAKED WITHOUT YOU—*Taylor Dayne—Neptune/River North*
44 PRESSURE—*Ultra Nate—Strictly Rhythm*
45 WAITING FOR THE SUN—*Ruff Driverz—Tommy Boy Silver Label/Tommy Boy*
46 OUTSIDE—*George Michael—Epic*
47 WALKING—*Pocket Size—Atlantic*
48 JOY—*Kathy Brown—Definity*
49 TAKE ME TO THE TOP—*Plasmic Honey—Jellybean*
50 ECSTASY (TAKE YOUR SHIRTS OFF)—*Johnny Vicious Featuring Lula—Groovilicious/Strictly Rhythm*

Hot Dance Club-Play Imprints

Pos. IMPRINT *(No. Of Charted Singles)*

1 GROOVILICIOUS *(17)*
2 ARISTA *(9)*
3 NERVOUS *(10)*
4 EPIC *(7)*
5 JELLYBEAN *(13)*
6 WARNER BROS. *(5)*
7 ATLANTIC *(8)*
8 TOMMY BOY SILVER LABEL *(11)*
9 TWISTED *(8)*
10 4 PLAY *(8)*
11 COLUMBIA *(6)*
12 WORK *(4)*
13 STRICTLY RHYTHM *(6)*
14 MAVERICK *(2)*
15 H.O.L.A. *(3)*

Cher

Hot Dance Club-Play Labels

Pos. LABEL *(No. Of Charted Singles)*

1 STRICTLY RHYTHM *(30)*
2 WARNER BROS. *(11)*
3 ARISTA *(13)*
4 NERVOUS *(11)*
5 EPIC *(9)*
11 STARDUST *(1) Roule/Virgin*
12 MADONNA *(3) Maverick/Warner Bros.*
13 BACKSTREET BOYS *(2) Jive*
14 JAY-Z *(1) Columbia/CRG*
15 DESTINY'S CHILD *(1) Columbia/CRG*
16 ELVIS CRESPO *(1) Sony Discos*
17 DONNA SUMMER *(1) Epic*
18 LORDS OF ACID *(2) Antler Subway/Never*
19 FAITH EVANS *(1) Arista*
(1) Bad Boy/Arista
(1) Warner Bros.
20 BLONDIE *(1) Logic/Beyond*
21 MARC ANTHONY *(1) Columbia/CRG*
22 KELLY PRICE *(1) Arista*
(1) T-Neck/Island/IDJMG
23 ENRIQUE IGLESIAS *(1) Overbrook/Interscope*
24 CHARLOTTE *(2) Nervous*
25 JORDAN KNIGHT *(1) Interscope*

Hot Dance Maxi-Singles Sales Artists

Pos. ARTIST *(No. Of Charted Singles) Imprint/Label*

1 CHER *(3) Warner Bros.*
2 RICKY MARTIN *(1) C2/Columbia/CRG*
(1) Columbia/CRG
3 VENGABOYS *(3) Groovilicious/Strictly Rhythm*
4 ORGY *(1) F-111/Reprise/Warner Bros.*
5 WHITNEY HOUSTON *(3) Arista*
6 MARIAH CAREY *(4) Columbia/CRG*
7 FATBOY SLIM *(2) Skint/Astralwerks/Corolne*
8 AMBER *(2) Tommy Boy*
9 DEBORAH COX *(3) Arista*
10 JENNIFER LOPEZ *(2) WORK/ERG*

Hot Dance Maxi-Singles Sales

Pos. TITLE—*Artist—Imprint/Label*

1 BELIEVE—*Cher—Warner Bros.*
2 LIVIN' LA VIDA LOCA—*Ricky Martin—C2/Columbia/CRG*
3 BLUE MONDAY—*Orgy—F-111/Reprise/Warner Bros.*
4 WE LIKE TO PARTY!—*Vengaboys—Groovilicious/Strictly Rhythm*
5 SEXUAL (LI DA DI)—*Amber—Tommy Boy*

dance

6 HEARTBREAKER—*Mariah Carey Featuring Jay-Z—Columbia/CRG*
7 IF YOU HAD MY LOVE—*Jennifer Lopez—WORK/ERC*
8 HEARTBREAK HOTEL—*Whitney Houston Featuring Faith Evans & Kelly Price—Arista*
9 PRAISE YOU—*Fatboy Slim—Skint/Astralwerks/Caroline*
10 THE ROCKAFELLER SKANK—*Fatboy Slim—Skint/Astralwerks/Caroline*
11 IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU—*Whitney Houston—Arista*
12 MUSIC SOUNDS BETTER WITH YOU—*Stardust—Roule/Virgin*
13 I STILL BELIEVE—*Mariah Carey—Columbia/CRC*
14 STRONG ENOUGH—*Cher—Warner Bros.*
15 MY LOVE IS YOUR LOVE—*Whitney Houston—Arista*
16 BOOM, BOOM, BOOM, BOOM!!—*Vengaboys—Groovilicious/Strictly Rhythm*
17 IT'S OVER NOW—*Deborah Cox—Arista*
18 THE BOY IS MINE—*Brandy & Monica—Atlantic/AC*
19 BILLS, BILLS, BILLS—*Destiny's Child—Columbia/CRG*
20 NOBODY'S SUPPOSED TO BE HERE—*Deborah Cox—Arista*
21 SUAVEMENTE—*Elvis Crespo—Sony Discos*
22 I WILL GO WITH YOU (CON TE PARTIRO)—*Donna Summer—Epic*
23 ALL I HAVE TO GIVE—*Backstreet Boys—Jive*
24 MARIA—*Blondie—Logic/Beyond*
25 I NEED TO KNOW—*Marc Anthony—Columbia/CRC*
26 NOTHING REALLY MATTERS—*Madonna—Maverick/Warner Bros.*
27 PUSSY—*Lords Of Acid—Antler Subway/Never*
28 MY ALL/FLY AWAY (BUTTERFLY REPRISE)—*Mariah Carey—Columbia/CRC*
29 THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98)—*Ricky Martin—Columbia/CRC*
30 BAILAMOS—*Enrique Iglesias—Overbrook/Interscope*
31 GIVE IT TO YOU—*Jordan Knight—Interscope*
32 JACKIE'S STRENGTH—*Tori Amos—Atlantic/AG*
33 BODY—*Funky Green Dogs—Twisted/MCA*
34 SKIN—*Charlotte—Nervous*
35 TAINTED LOVE—*Soft Cell vs. Club 69—Twisted/MCA*
36 UP & DOWN—*Vengaboys—Groovilicious/Strictly Rhythm*
37 GEORGY PORGY—*Eric Benet Featuring Faith Evans—Warner Bros.*
38 RAY OF LIGHT—*Madonna—Maverick/Warner Bros.*
39 MIAMI—*Slick—Twin Sounds/Dominion/K-Tel*
40 C'EST LA VIE—*B*Witched—Epic*
41 EVERYBODY [BACKSTREET'S BACK]—*Backstreet Boys—Jive*
42 PRETTY FLY (FOR A WHITE GUY)—*The Obscure—Twin Sounds/Dominion/K-Tel*
43 I'M BEAUTIFUL—*Bette Midler—Warner Bros.*
44 ONLY WHEN I LOSE MYSELF—*Depeche Mode—Mute/Reprise/Warner Bros.*
45 DO IT AGAIN/MEN BEAT THEIR MEN—*Razor N' Guido—Groovilicious/Strictly Rhythm*
46 WOULD YOU...?—*Touch And Go—Oval/V2*
47 HORNY—*Mousse T. vs. Hot 'N' Juicy—American/Columbia/CRC*
48 UNSPEAKABLE JOY—*Kim English—Nervous*
49 WHEN I'M GONE—*Rockell—Robbins*
50 TAKING EVERYTHING—*Gerald Levert—EastWest/EEG*

Hot Dance Maxi-Singles Sales Imprints

Pos. IMPRINT *(No. Of Charted Singles)*

1 WARNER BROS. *(7)*
2 COLUMBIA *(16)*
3 ARISTA *(9)*
4 GROOVILICIOUS *(11)*
5 TOMMY BOY *(4)*
6 REPRISE *(6)*
7 C2 *(3)*
8 WORK *(3)*
9 ATLANTIC *(4)*
10 ASTRALWERKS *(7)*
11 F-111 *(2)*
12 EPIC *(4)*
13 SKINT *(2)*
14 ROULE *(1)*
15 TWISTED *(13)*

Hot Dance Maxi-Singles Sales Labels

Pos. LABEL *(No. Of Charted Singles)*

1 WARNER BROS. *(21)*
2 COLUMBIA RECORDS GROUP *(16)*
3 ARISTA *(11)*
4 STRICTLY RHYTHM *(16)*
5 CAROLINE *(5)*

Hot Dance Imprints

Pos. IMPRINT *(No. Of Charted Singles)*

1 GROOVILICIOUS *(28)*
2 ARISTA *(18)*
3 WARNER BROS. *(12)*
4 COLUMBIA *(22)*
5 EPIC *(11)*
6 ATLANTIC *(12)*
7 NERVOUS *(17)*
8 TWISTED *(21)*
9 TOMMY BOY *(7)*
10 MAVERICK *(6)*
11 JELLYBEAN *(16)*
12 WORK *(7)*
13 ASTRALWERKS *(9)*
14 TOMMY BOY SILVER LABEL *(17)*
15 JIVE *(7)*

Hot Dance Labels

Pos. LABEL *(No. Of Charted Singles)*

1 WARNER BROS. *(32)*
2 STRICTLY RHYTHM *(46)*
3 COLUMBIA RECORDS GROUP *(27)*
4 ARISTA *(24)*
5 TOMMY BOY *(25)*

Hot Dance Distributors

Pos. DISTRIBUTOR *(No. Of Charted Singles)*

1 WEA *(34)*
2 SONY *(25)*
3 INDEPENDENTS *(88)*
4 BMG *(37)*
5 UNIVERSAL *(31)*
6 EMD *(14)*

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1999 the year in music

CRITICS' CHOICE

Continued from page YE-36

9. **Garmarna**, "Vengeance" (NorthSide). An outstanding album of contemporary Nordic music.
10. **Poison**, June 17 at Universal Amphitheater in Los Angeles. A highly energetic and entertaining fireworks display that I haven't seen in years.

KWAKU
International "Words & Deeds" Columnist

1. **Beverley Knight's** electrifying MOBO double-win "thank you" concert Oct. 18 in the intimate Embassy Rooms, London. Also amply demonstrated the impressive quality of her "Prodigal Sista" (Rhythm Series/EMI) original songs.
2. **Uncredited Act**, "God Will Find A Way" (Integrity Music/Word). This gospeler has taken over from Air's "Moon Safari" in providing my stress relief.
3. **Hil St. Soul**, "Soul Organic" (Dome/TEN/3MV). Best U.K. independent soul.
4. **Kele Le Roc**, "Everybody's Somebody" (1st Ave/Wild Card/Polydor). Sweet, poppy and soulful.
5. **Nine Yards**, "Where Do We Go From Here?" (Virgin/EMI). Quality songs from self-contained R&B trio.
6. **Maey Gray**, "On How Life Is" (Epic/Sony). Maverick Yank done real good in Britain.
7. **Charlotte**, "Charlotte" (Rhythm Series/EMI). Surprisingly quite soulful in parts.
8. **Ola Onahule**, "Precious Libations For Precious Gods" (Rugged Ram/Disc). Very talented singer-songwriter/muso doing it for self.
9. **Out Of Eden**, "No Turning Back" (Gotee/Alliance Music). Youthful R&B-laced gospel.
10. **Tama**, "Nostalgie" (Real World/Virgin). Organic and modern African-Western fusion.

JOHN LANNERT
Caribbean/Latin American Bureau Chief

1. **Juan Luis Guerra 440**, "Ni Es Lo Mismo, Ni Es Igual" (Karen/Universal Latino).
2. **Rita Riheiro**, "Pérolas Aos Povos" (Universal Brazil).
3. **Los Tigres Del Norte**, "Herencia De Familia" (Fonovisa).
4. **Cidade Negra**, "Hits And Dubs" (Sony Music Brazil).
5. **Various Artists**, "La Última Noche En La Tierra" (WEA Latina).
6. **Tiro De Gracia**, "Ser Humano!!" (EMI Latin).
7. **Fruko Y Sus Tesos**, "¡Esto Sí Es Salsa De Verdad!" (Discos Fuentes/Miami Records).
8. **Pedro Guerra**, "Raiz" (Ariola/BMG Latin).
9. **Jaeí Velásquez**, "Llegar A Tí" (Sony Discos).
10. **Laura Miller**, "Un Camino Para Tí" (WEA Latina).

LARRY LEBLANC
Canadian Editar

1. **Dixie Chicks**, "Dixie Chicks" (Monument). If asked, I'd accept a ride on their bus, if only to find out what they listen to offstage.
2. **Diana Krall**, "When I Look In Your Eyes" (Verve). Breathtaking, but even more impressive is that Krall is only on the threshold of a long-term career.
3. **Ricky Martin**, "Ricky Martin" (C2/Columbia). A secret delight.
4. **Van Morrison**, "Back On Top" (Virgin). Isn't a career boxed set overdue?
5. **George Jones**, "Cold Hard Truth" (Asylum). Nine lives, nine careers! Kudos to producer Keith Steagall for making this album happen.
6. **Oh Susanna**, "Johnstown" (Stella). Vibey folk-styled record by awesome Toronto singer.
7. **Sarah Harmer & Jason Euringer**, "Songs For Clem" (Cold Snap Music). The most intimate, personalized and tasteful roots-styled album I've heard in years. Ex-Weeping Tile singer Harmer is mesmerizing.
8. **Len**, "You Can't Stop The Bum Rush" (Work). Lo-fi, from their basement to your home.
9. **Choclair**, "Ice Cold" (Virgin Music/Priority). Chunky beats and poetic rhymes from Canada's premier rapper.
10. **Tal Bachman**, "Tal Bachman" (Columbia). Solid songwriter, solid musician.

KAI R. LOFTHUS
Nordic Bureau Chief

1. **Madrugada**, "Industrial Silence" (Virgin). Soundtrack of "the blue hour" between night and sunrise.
2. **Spain**, "She Haunts My Dreams" (BMG). Ode to the beautiful.
3. **Kwame**, "Volatile" (V2). Not so lively.
4. **Day One**, "Ordinary Man" (Virgin). Ode to the quirky.
5. **Various Artists**, "Frozen—Polarized Country From The North" (S2). All depression.
6. **Death In Vegas**, "The Contino Sessions" (BMG). Smashing!
7. **Manu Chao**, "Clandestino" (Virgin). The warm energy that coldhearted Scandinavians long for.
8. **Tom Russell**, "The Man From God Knows Where" (KKV). Going back to my Norwegian roots.
9. Top 5 Singles: **Thomas Helmig**, "Moonsilver" (BMG); **Tom Jones & The Cardigans**, "Burning Down The House" (V2); **TLC**, "Unpretty" (BMG); **Gloria**, "Party On My Own" (Warner); **Remedeeh**, "The Remedy" (Bonnier).

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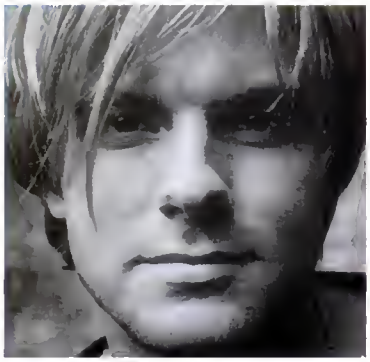
Dixie Chicks



Andy Griggs

Martina McBride

Tim McGraw

Top Country Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

1 DIXIE CHICKS (10) Monument
(2) Monument/Sony
(1) Columbia
2 TIM McGRAW (10) Curb
(1) Warner Bros./WRN
3 GEORGE STRAIT (13) MCA Nashville
4 MARTINA McBRIDE (7) RCA
(3) RCA/RLG
(1) BNA/RLG
5 JO DEE MESSINA (5) Curb
6 KENNY CHESNEY (6) BNA
(2) BNA/RLG
7 SHANIA TWAIN (6) Mercury
8 ALAN JACKSON (11) Arista Nashville
9 FAITH HILL (9) Warner Bros./WRN
(2) Warner Bros.
10 BROOKS & DUNN (9) Arista Nashville
(1) Elektra/EEG
11 GARTH BROOKS (11) Capitol
(1) MCA Nashville
12 ALABAMA (7) RCA
(2) RCA/RLG
13 LONESTAR (5) BNA
(1) BNA/RLG
(1) RCA/BNA
14 MARK WILLS (5) Mercury
15 JOHN MICHAEL MONTGOMERY (3) Atlantic
(3) Atlantic/AG
16 STEVE WARINER (5) Capitol
17 TRISHA YEARWOOD (6) MCA Nashville
(1) Capitol
18 LEE ANN WOMACK (2) Decca/MCA Nashville
(2) MCA Nashville
(1) Decca
19 CLAY WALKER (3) Giant/Reprise
(2) Giant
(2) Giant/Warner Bros.
20 REBA McENTIRE (8) MCA Nashville
21 DIAMOND RIO (4) Arista Nashville
22 COLLIN RAYE (3) Epic
(2) Epic/Sony
23 ANDY GRIGGS (2) RCA
(1) RCA/RLG
24 SHEDAISY (2) Lyric Street
(1) Lyric Street/Hollywood
25 MARK CHESNUTT (2) Decca/MCA Nashville
(1) MCA Nashville
26 MONTGOMERY GENTRY (3) Columbia
(1) Columbia/Sony
27 SARA EVANS (2) RCA
(1) BNA/RLG
(1) RCA/RLG
28 RANDY TRAVIS (3) DreamWorks
(2) DreamWorks/Interscope
(1) Warner Bros./WRN
29 LILA McCANN (3) Asylum
(2) Asylum/EEG
30 CHELY WRIGHT (3) MCA Nashville
31 TERRI CLARK (4) Mercury
32 LEANN RIMES (7) Curb
33 TY HERNDON (3) Epic
(2) Epic/Sony
34 CHAD BROCK (3) Warner Bros./WRN
(2) Warner Bros.
35 AARON TIPPIN (4) Lyric Street
(1) Lyric Street/Hollywood
36 JOE DIFFIE (3) Epic
(2) Epic/Sony
37 VINCE GILL (5) MCA Nashville
(1) Columbia
(1) MCA Nashville/Epic
38 BRAD PAISLEY (3) Arista Nashville
39 BILLY RAY CYRUS (3) Mercury
40 ROY D. MERCER (6) Virgin
41 THE WILKINSONS (2) Giant/Reprise
(1) Giant
(1) Giant/Warner Bros.
42 SAWYER BROWN (3) Curb
43 TOBY KEITH (3) Mercury
(2) DreamWorks
(1) DreamWorks/Interscope
44 BLACKHAWK (3) Arista Nashville
45 GEORGE JONES (2) Asylum
(1) Asylum/EEG
(1) Epic/Sony
(1) Warner Bros./WRN
46 DWIGHT YOAKAM (3) Reprise/WRN
(1) Reprise
47 SAMMY KERSHAW (5) Mercury
(1) BNA/Mercury
48 CLINT BLACK (5) RCA
(2) RCA/RLG
49 KENNY ROGERS (4) Dreamcatcher
(1) Capitol
50 TRACY BYRD (3) MCA Nashville
(1) RCA
(1) RCA/RLG

Top New Country Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

1 ANDY GRIGGS (2) RCA
(1) RCA/RLG
2 SHEDAISY (2) Lyric Street
(1) Lyric Street/Hollywood
3 MONTGOMERY GENTRY (3) Columbia
(1) Columbia/Sony
4 CHAD BROCK (3) Warner Bros./WRN
(2) Warner Bros.
5 BRAD PAISLEY (3) Arista Nashville
6 JESSICA ANDREWS (2) DreamWorks
(1) DreamWorks/Interscope
7 SHANE MINOR (2) Mercury
8 YANKEE GREY (1) Monument
(1) Monument/Sony
9 SHANE McANALLY (2) Curb
10 JULIE REEVES (3) Virgin

Top Country Artists - Duo/Group

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

1 DIXIE CHICKS (10) Monument
(2) Monument/Sony
(1) Columbia
2 BROOKS & DUNN (9) Arista Nashville
(1) Elektra/EEG
3 ALABAMA (7) RCA
(2) RCA/RLG
4 LONESTAR (5) BNA
(1) BNA/RLG
(1) RCA/BNA
5 DIAMOND RIO (4) Arista Nashville
6 SHEDAISY (2) Lyric Street
(1) Lyric Street/Hollywood
7 MONTGOMERY GENTRY (3) Columbia
(1) Columbia/Sony
8 THE WILKINSONS (2) Giant/Reprise
(1) Giant
(1) Giant/Warner Bros.
9 SAWYER BROWN (3) Curb
10 BLACKHAWK (3) Arista Nashville

Top Country Artists - Female

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

1 MARTINA McBRIDE (7) RCA
(3) RCA/RLG
(1) BNA/RLG
2 JO DEE MESSINA (5) Curb
3 SHANIA TWAIN (6) Mercury
4 FAITH HILL (9) Warner Bros./WRN
(2) Warner Bros.
5 TRISHA YEARWOOD (6) MCA Nashville
(1) Capitol
6 LEE ANN WOMACK (2) Decca/MCA Nashville
(2) MCA Nashville
(1) Decca
7 REBA McENTIRE (8) MCA Nashville
8 SARA EVANS (2) RCA
(1) BNA/RLG
(1) RCA/RLG
9 LILA McCANN (3) Asylum
(2) Asylum/EEG
10 CHELY WRIGHT (3) MCA Nashville

Top Country Artists - Male

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

1 TIM McGRAW (10) Curb
(1) Warner Bros./WRN
2 GEORGE STRAIT (13) MCA Nashville
3 KENNY CHESNEY (6) BNA
(2) BNA/RLG
4 ALAN JACKSON (11) Arista Nashville
5 GARTH BROOKS (11) Capitol
(1) MCA Nashville
6 MARK WILLS (5) Mercury
7 JOHN MICHAEL MONTGOMERY (3) Atlantic
(3) Atlantic/AG
8 STEVE WARINER (5) Capitol
9 CLAY WALKER (3) Giant/Reprise
(2) Giant
(2) Giant/Warner Bros.
10 COLLIN RAYE (3) Epic
(2) Epic/Sony

Top Country Imprints

Pos. IMPRINT (No. Of Charted Singles & Albums)

1 MCA NASHVILLE (53)
2 CURB (38)
3 ARISTA NASHVILLE (43)
4 MERCURY (35)
5 RCA (38)
6 CAPITOL (36)
7 BNA (29)
8 WARNER BROS. (38)
9 MONUMENT (17)
10 EPIC (26)
11 ATLANTIC (28)
12 ASYLUM (20)
13 LYRIC STREET (13)
14 COLUMBIA (25)
15 DECCA (8)

Top Country Labels

Pos. LABEL (No. Of Charted Singles & Albums)

1 MCA NASHVILLE (60)
2 CURB (34)
3 ARISTA NASHVILLE (44)
4 MERCURY (38)
5 CAPITOL (36)

country

MCA NASHVILLE

Red Hot for Nine years in a row.

1999

For the 9th consecutive year, MCA Nashville has been named

Country Label Of The Year.

Billboard's Top Country Imprint - MCA Nashville

Billboard's Top Country Label - MCA Nashville

Billboard's Hot Country Singles & Tracks Imprint - MCA Nashville

Billboard's Hot Country Singles & Tracks Label - MCA Nashville

MCA NASHVILLE
A UNIVERSAL MUSIC COMPANY

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1999 the year in music

Top Country Album Artists

Pos. ARTIST *(No. Of Charted Albums) Impact/Label*

1 DIXIE CHICKS *(3) Monument/Sony*
2 SHANIA TWAIN *(1) Mercury*
3 GARTH BROOKS *(3) Capitol*
4 TIM McGRAW *(2) Curb*
5 FAITH HILL *(2) Warner Bros./WRN*
6 GEORGE STRAIT *(4) MCA Nashville*
7 MARTINA McBRIDE *(3) RCA/RLG (1) BNA/RLG*
8 BROOKS & DUNN *(4) Arista Nashville*
9 JO DEE MESSINA *(1) Curb*
10 LONESTAR *(1) BNA/RLG*
11 ALAN JACKSON *(3) Arista Nashville*
12 ALABAMA *(2) RCA/RLG*
13 LEANN RIMES *(4) Curb*
14 KENNY CHESNEY *(3) BNA/RLG*
15 VINCE GILL *(2) MCA Nashville*
16 TRISHA YEARWOOD *(2) MCA Nashville*
17 MARK WILLS *(1) Mercury*
18 ROY D. MERCER *(6) Virgin*
19 JOHN MICHAEL MONTGOMERY *(3) Atlantic/AG*
20 TOBY KEITH *(1) DreamWorks/Interscope (1) Mercury*
21 STEVE WARINER *(2) Capitol*
22 SHEDAISY *(1) Lyric Street/Hollywood*
23 DIAMOND RIO *(2) Arista Nashville*
24 CLAY WALKER *(2) Giant/Warner Bros.*
25 GEORGE JONES *(1) Asylum/EEG (1) Epic/Sony*
26 KENNY ROGERS *(1) Capitol (1) Dreamcatcher*
27 LILA McCANN *(2) Asylum/EEG*
28 REBA McENTIRE *(2) MCA Nashville*
29 DWIGHT YOAKAM *(2) Reprise/WRN*
30 MARY CHAPIN CARPENTER *(1) Columbia/Sony*
31 THE WILKINSONS *(1) Giant/Warner Bros.*
32 SARA EVANS *(1) BNA/RLG (1) RCA/RLG*
33 LYLE LOVETT *(2) Curb/MCA*
34 DEANA CARTER *(1) Capitol*
35 TRACY BYRD *(2) MCA Nashville (1) RCA/RLG*
36 BILL ENGVALL *(2) Warner Bros./WRN*
37 LEE ANN WOMACK *(1) Decca/MCA Nashville*
38 WILLIE NELSON *(1) Island/IDJMG (1) Legacy/Columbia*
39 SAMMY KERSHAW *(2) Mercury*
40 COLLIN RAYE *(2) Epic/Sony*
41 MONTGOMERY GENTRY *(1) Columbia/Sony*
42 PATTY LOVELESS *(1) Epic/Sony*
43 JOHN DENVER *(1) Legacy/Sony (1) Madacy*
44 TERRI CLARK *(1) Mercury*
45 RANDY TRAVIS *(2) DreamWorks/Interscope (1) Warner Bros./WRN*
46 EMMYLOU HARRIS *(2) Asylum/EEG (1) Eminent*
47 AARON TIPPIN *(1) Lyric Street/Hollywood*
48 CLINT BLACK *(2) RCA/RLG*
49 CHELY WRIGHT *(1) MCA Nashville*
50 LINDA RONSTADT *(2) Asylum/EEG*

Top Country Albums

Pos. TITLE—*Artist—Impact/Label*

1 COME ON OVER—*Shania Twain—Mercury*
2 DOUBLE LIVE—*Garth Brooks—Capitol*
3 WIDE OPEN SPACES—*Dixie Chicks—Monument/Sony*
4 A PLACE IN THE SUN—*Tim McGraw—Curb*
5 FLY—*Dixie Chicks—Monument/Sony*
6 FAITH—*Faith Hill—Warner Bros./WRN*
7 I'M ALRIGHT—*Jo Dee Messina—Curb*
8 LONELY GRILL—*Lonestar—BNA/RLG*
9 HOPE FLOATS—*Soundtrack—Capitol*
10 ALWAYS NEVER THE SAME—*George Strait—MCA Nashville*
11 TOUCHED BY AN ANGEL: THE ALBUM—*Soundtrack—550 Music/Epic*
12 FOR THE RECORD: 41 NUMBER ONE HITS—*Alabama—RCA/RLG*
13 EVERYWHERE WE GO—*Kenny Chesney—BNA/RLG*
14 HIGH MILEAGE—*Alan Jackson—Arista Nashville*
15 EVOLUTION—*Martina McBride—RCA/RLG*
16 WISH YOU WERE HERE—*Mark Wills—Mercury*
17 EVERYWHERE—*Tim McGraw—Curb*
18 GREATEST HITS VOLUME ONE—*Toby Keith—Mercury*
19 IF YOU SEE HER—*Brooks & Dunn—Arista Nashville*
20 THE KEY—*Vince Gill—MCA Nashville*
21 THE WHOLE SHEBANG—*SheDaisy—Lyric Street/Hollywood*
22 THE GREATEST HITS COLLECTION—*Brooks & Dunn—Arista Nashville*
23 EMOTION—*Martina McBride—RCA/RLG*
24 SHE RIDES WILD HORSES—*Kenny Rogers—Dreamcatcher*
25 UNBELIEVABLE—*Diamond Rio—Arista Nashville*
26 BREATH OF HEAVEN - A CHRISTMAS COLLECTION—*Vince Gill With Patrick Williams And His Orchestra—MCA Nashville*
27 THE PRINCE OF EGYPT - NASHVILLE—*Soundtrack—DreamWorks/Interscope*
28 WHERE YOUR ROAD LEADS—*Trisha Yearwood—MCA Nashville*
29 TRIO II—*Emmylou Harris, Linda Ronstadt, Dolly Parton—Asylum/EEG*
30 PARTY DOLL AND OTHER FAVORITES—*Mary Chapin Carpenter—Columbia/Sony*
31 SEVENS—*Garth Brooks—Capitol*
32 NOTHING BUT LOVE—*The Wilkinsons—Giant/Warner Bros.*
33 LEANN RIMES—*LeAnn Rimes—Curb*
34 COLD HARD TRUTH—*George Jones—Asylum/EEG*
35 SITTIN' ON TOP OF THE WORLD—*LeAnn Rimes—Curb*
36 EVERYTHING'S GONNA BE ALRIGHT—*Deana Carter—Capitol*
37 THE LIMITED SERIES—*Garth Brooks—Capitol*
38 UNDER THE INFLUENCE—*Alan Jackson—Arista Nashville*
39 BREATHE—*Faith Hill—Warner Bros./WRN*
40 SOMETHING IN THE AIR—*Lisa McCorn—Asylum/EEG*
41 TWO YEARDROPS—*Steve Wariner—Capitol*
42 NO PLACE THAT FAR—*Sara Evans—RCA/RLG*
43 ONE STEP AT A TIME—*George Strait—MCA Nashville*
44 IF YOU SEE HIM—*Reba McEntire—MCA Nashville*
45 LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S—*Dwight Yoakam—Reprise/WRN*
46 DORKFISH—*Bill Engvall—Warner Bros./WRN*
47 SOME THINGS I KNOW—*Lee Ann Womack—Decca/MCA Nashville*
48 WHITE CHRISTMAS—*Martina McBride—RCA/RLG*
49 (SONGBOOK) A COLLECTION OF HITS—*Trisha Yearwood—MCA Nashville*
50 ULTIMATE COUNTRY PARTY—*Various Artists—Arista Nashville*
51 KEEPERS/GREATEST HITS—*Tracy Byrd—MCA Nashville*
52 GREATEST HITS—*Clay Walker—Giant/Warner Bros.*
53 TATTOOS & SCARS—*Montgomery Gentry—Columbia/Sony*
54 YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS—*LeAnn Rimes—Curb*
55 TWENTIETH CENTURY—*Alabama—RCA/RLG*
56 TIGHT ROPE—*Brooks & Dunn—Arista Nashville*
57 CLASSICS—*Patty Loveless—Epic/Sony*
58 HOW I FEEL—*Terri Clark—Mercury*
59 16 BIGGEST HITS—*Willie Nelson—Legacy/Columbia*
60 WHAT THIS COUNTRY NEEDS—*Aaron Tippin—Lyric Street/Hollywood*
61 SINGLE WHITE FEMALE—*Chely Wright—MCA Nashville*
62 FORGET ABOUT IT—*Alison Krauss—Rounder/Mercury*
63 HOW BIG'A BOY ARE YA? VOLUME 5—*Roy D. Mercer—Virgin*
64 LIVE IN TEXAS—*Lyle Lovett—Curb/MCA*
65 THE BEST OF JOHN DENVER—*John Denver—Madacy*
66 GREATEST HITS—*John Michael Montgomery—Atlantic/AG*
67 HOME TO YOU—*John Michael Montgomery—Atlantic/AG*
68 I DON'T WANT TO MISS A THING—*Mark Chesnutt—Decca/MCA Nashville*
69 20 GREATEST HITS—*Chris LeDoux—Capitol*
70 MAYBE NOT TONIGHT—*Sammy Kershaw—Mercury*
71 DRIVE ME WILD—*Sawyer Brown—Curb*
72 YOU WON'T EVER BE LONELY—*Andy Griggs—RCA/RLG*
73 BURNIN' THE ROADHOUSE DOWN—*Steve Wariner—Capitol*
74 LEAVE A MARK—*John Michael Montgomery—Atlantic/AG*
75 WHO NEEDS PICTURES—*Brad Paisley—Arista Nashville*

Shania Twain

Top Country Album Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 CAPITOL *(13)*
2 MERCURY *(11)*
3 MONUMENT *(4)*
4 CURB *(12)*
5 MCA NASHVILLE *(18)*
6 ARISTA NASHVILLE *(15)*
7 RCA *(11)*
8 WARNER BROS. *(11)*
9 BNA *(9)*
10 ASYLUM *(7)*
11 550 MUSIC *(1)*
12 ATLANTIC *(13)*
13 DREAMWORKS *(8)*
14 EPIC *(5)*
15 COLUMBIA *(5)*

Top Country Album Labels

Pos. LABEL *(No. Of Charted Albums)*

1 CAPITOL *(13)*
2 MERCURY *(11)*
3 SONY *(19)*
4 RCA LABEL GROUP *(20)*
5 CURB *(12)*

Top Country Album Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 UNIVERSAL *(49)*
2 WEA *(35)*
3 SONY *(23)*
4 EMD *(23)*
5 BMG *(37)*
6 INDEPENDENTS *(14)*

UNIVERSAL
UNIVERSAL MUSIC & VIDEO DISTRIBUTION

country

Dixie Chicks

Curb Records Thanks its Artists and Radio for Over 150 #1 Records this Century

Donny & Marie

The Osmonds

The Four Seasons

The Judds

Bellamy Brothers

T.G Sheppard

Maureen McGovern

Sammy Davis Jr.

Exile

Debby Boone

A Place In The Sun*
Tim McGraw
All For The Love Of Sunshine*
Hank Williams Jr. & The Mike Curb Congregation
All I Want*
Tim McGraw
All My Rowdy Friends Are Coming Over Tonight
Hank Williams Jr.
All My Rowdy Friends Have Settled Down*
Hank Williams Jr.
All These Years
Sawyer Brown
Are You On The Road To Lovin' Me Again*
Debby Boone
Big Deal*
LeAnn Rimes
Blue*
LeAnn Rimes
Born To Boogie*
Hank Williams Jr.
Burning Bridges
The Mike Curb Congregation
Bye, Bye*
Jo Dee Messina
Candy Man*
Sammy Davis Jr. & The Mike Curb Congregation
Can't Be Really Gone
Tim McGraw
Change Of Heart*
Judds
Comedy Video Classics*
Ray Stevens
Crazy From The Heart
Bellamy Brothers
Cry Myself To Sleep*
Judds
Da Doo Ron Ron*
Shaun Cassidy
Dancin' Cowboys*
Bellamy Brothers
Devil In The Bottle
T.G. Sheppard
Different Worlds*
Maureen McGovern
Dirt Road
Sawyer Brown
Dixie On My Mind*
Hank Williams Jr.
Do You Love As Good As You Look*
Bellamy Brothers
Do You Want To Go To Heaven*
T.G. Sheppard
Don't Take The Girl*
Tim McGraw
Everywhere*
Tim McGraw
Faking Love*
T.G. Sheppard & Karen Brooks
Feelin' That Feelin'
Bellamy Brothers
Finally*
T.G. Sheppard
Five-O*
Hank Williams Jr.
For A Little While
Tim McGraw

For All The Wrong Reasons*
Bellamy Brothers
Girls Night Out*
Judds
Go Away Little Girl*
Danny Osmond
Grandpa*
Judds
Heartland*
Judds
Have Mercy*
Judds
He's Back And I'm Blue*
Desert Rose Band
Honky Tonkin'*
Hank Williams Jr.
How Do I Live*
LeAnn Rimes
I Feel Like Loving You Again*
T.G. Sheppard
I Know Where I'm Goin'*
Judds
I Like It I Love It*
Tim McGraw
I Loved Them Every One*
T.G. Sheppard
I Need More Of You*
Bellamy Brothers
I Saw The Light*
Wynonna
I Still Believe In You*
Desert Rose Band
If I Never Stopped Loving You
David Kersh
If I Said You Had A Beautiful Body*
Bellamy Brothers
I'll Be Coming Back For More*
T.G. Sheppard
I'm Alright*
Jo Dee Messina
I'm For Love*
Hank Williams Jr.
I'm Leavin' It All Up To You*
Danny & Marie Osmond
It's Your Love*
Tim McGraw
Just To See You Smile*
Tim McGraw
Kids Of The Baby Boom*
Bellamy Brothers
Kiss You All Over*
Exile
Lost Cheater's Waltz*
T.G. Sheppard
LeAnn Rimes*
LeAnn Rimes
Let Me Tell You About Love*
Judds
Let Your Love Flow*
Bellamy Brothers
Lie To You For Your Love
Bellamy Brothers
Long Haired Lover From Liverpool
Jimmy Osmond & The Mike Curb Congregation
Love Is Alive*
Judds

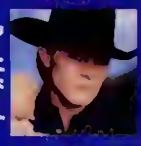
Love Me For A Reason
Osmonds
Major Moves*
Hank Williams Jr.
Mama He's Crazy*
Judds
Maybe Your Baby's Got The Blues*
Judds
Meet Me In Montana*
Marie Osmond & Dave Seals
Mind Your Own Business*
Hank Williams Jr.
Misbehavin'*
Hank Williams Jr.
Montana Cafe*
Hank Williams Jr.
Morning Side Of The Mountain*
Donny & Marie Osmond
My Strongest Weakness
Wynonna
No One Else On Earth*
Wynonna
Not A Moment Too Soon*
Tim McGraw
Not On Your Love*
Jeff Carson
Oh What A Night*
Four Seasons
One Bad Apple*
Osmonds
One Of These Days
Tim McGraw
One Step Forward
Desert Rose Band
One Way Ticket*
LeAnn Rimes
Only Love
Wynonna
Only One You*
T.G. Sheppard
Paper Roses*
Marie Osmond
Party Time*
T.G. Sheppard
Past The Point Of Rescue
Hal Ketchum
Please Remember Me*
Tim McGraw
Puppy Love
Donny Osmond
Redneck Girl*
Bellamy Brothers
Rockin' With The Rhythm Of The Rain*
Judds
She Is His Only Need*
Wynonna
She Never Lets It Go To Her Heart*
Tim McGraw
Slow Burn*
T.G. Sheppard
Small Town Saturday Night
Hal Ketchum
Some Girls Do*
Sawyer Brown
Something Like That*
Tim McGraw
Somewhere Down The Line
T.G. Sheppard

Stand Beside Me*
Jo Dee Messina
Step That Step*
Sawyer Brown
Strong Heart
T.G. Sheppard
Sugar Daddy*
Bellamy Brothers
Summer Wind
Desert Rose Band
Tell Me Why*
Wynonna
Texas Women*
Hank Williams Jr.
Thank God For You*
Sawyer Brown
The Proud One*
Osmonds
There's Just No Stopping Your Heart*
Marie Osmond
This Time
Sawyer Brown
To Be Loved By You*
Wynonna
Too Much Is Not Enough*
Bellamy Brothers & Forrester Sisters
Treat Her Right
Sawyer Brown
Tryin' To Bent The Morning Home
T.G. Sheppard
Turn It Loose*
Judds
Twelfth Of Never
Donny Osmond
Unchained Melody*
Righteous Brothers
Unchained Melody*
LeAnn Rimes
War Is Hell*
T.G. Sheppard
When I'm Away From You*
Bellamy Brothers
Where The Green Grass Grows*
Tim McGraw
Where Were You When I Was Falling In Love*
Lobo
Whiskey Bent And Hell Bound
Hank Williams Jr.
Why Not Me*
Judds
Wild Streak*
Hank Williams Jr.
Written In The Stars
Elton John & LeAnn Rimes
Wynonna*
Wynonna
You Have The Right To Remain Silent*
Perfect Stranger
You Light Up My Life*
Debby Boone
You Light Up My Life*
LeAnn Rimes
You're Still New To Me*
Marie Osmond & Paul Davis
Young Love*
Judds
Young Love
Donny Osmond

LeAnn Rimes

Tim McGraw

Jo Dee Messina


David Kersh

Jeff Carson

Wynonna

Hal Ketchum

Lyle Lovett

Junior Brown

Righteous Bros.

The Mike Curb Congregation

Hank Williams Jr.

Shaun Cassidy

Michael English

Desert Rose Band

Ray Stevens

Sawyer Brown

CURB RECORDS
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1999 the year in music

Hot Country Singles & Tracks Artists

Pos. ARTIST *(No. Of Charted Singles & Tracks) Imprint/Label*

1 TIM McGRAW *(8) Curb*
(1) Warner Bros./WRN
2 DIXIE CHICKS *(10) Monument*
(1) Columbia
3 GEORGE STRAIT *(9) MCA Nashville*
4 KENNY CHESNEY *(6) BNA*
5 JO DEE MESSINA *(4) Curb*
6 MARTINA McBRIDE *(7) RCA*
7 ALAN JACKSON *(8) Arista Nashville*
8 SHANIA TWAIN *(5) Mercury*
9 FAITH HILL *(7) Warner Bros./WRN*
(2) Warner Bros.
10 MARK WILLS *(4) Mercury*
11 LONESTAR *(5) BNA*
(1) RCA/BNA
12 STEVE WARINER *(3) Capitol*
13 JOHN MICHAEL MONTGOMERY *(3) Atlantic*
14 ALABAMA *(7) RCA*
15 ANDY GRIGGS *(2) RCA*
16 LEE ANN WOMACK *(2) MCA Nashville*
(1) Decca
(1) Decca/MCA Nashville
17 BROOKS & DUNN *(5) Arista Nashville*
(1) Elektra/EEG
18 REBA McENTIRE *(6) MCA Nashville*
19 MARK CHESNUTT *(1) Decca/MCA Nashville*
(1) MCA Nashville
20 TRISHA YEARWOOD *(4) MCA Nashville*
(1) Capitol
21 TY HERNDON *(3) Epic*
22 COLLIN RAYE *(3) Epic*
23 RANDY TRAVIS *(3) DreamWorks*
24 CLAY WALKER *(3) Giant/Reprise*
(2) Giant
25 MONTGOMERY GENTRY *(3) Columbia*
26 CHAD BROCK *(2) Warner Bros.*
(2) Warner Bros./WRN
27 DIAMOND RIO *(2) Arista Nashville*
28 TERRI CLARK *(3) Mercury*
29 AARON TIPPIN *(4) Lyric Street*
30 JOE DIFFIE *(3) Epic*
31 CHELY WRIGHT *(2) MCA Nashville*
32 SHEDAISY *(2) Lyric Street*
33 BRAD PAISLEY *(2) Arista Nashville*
34 SARA EYANS *(2) RCA*
35 BILLY RAY CYRUS *(2) Mercury*
36 BLACKHAWK *(2) Arista Nashville*
37 LILA McCANN *(3) Asylum*
38 SAWYER BROWN *(2) Curb*
39 CLINT BLACK *(5) RCA*
40 SHANE MINOR *(2) Mercury*
41 GARTH BROOKS *(8) Capitol*
(1) MCA Nashville
42 THE WILKINSONS *(2) Giant/Reprise*
(1) Giant
43 JESSICA ANDREWS *(2) DreamWorks*
44 PATTY LOVELESS *(1) Epic*
(1) MCA Nashville/Epic
45 MICHAEL PETERSON *(2) Reprise*
(1) Reprise/WRN
46 DWIGHT YOAKAM *(1) Reprise*
(1) Reprise/WRN
47 YANKEE GREY *(1) Monument*
48 DOUG STONE *(2) Atlantic*
49 SAMMY KERSHAW *(3) Mercury*
(1) BNA/Mercury
50 LEANN RIMES *(3) Curb*

Hot Country Singles & Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 AMAZED—*Lonestar—BNA*
2 WRITE THIS DOWN—*George Strait—MCA Nashville*
3 LESSON IN LEAVIN'—*Jo Dee Messina—Curb*
4 HOW FOREVER FEELS—*Kenny Chesney—BNA*
5 PLEASE REMEMBER ME—*Tim McGraw—Curb*
6 YOU HAD ME FROM HELLO—*Kenny Chesney—BNA*
7 STAND BESIDE ME—*Jo Dee Messina—Curb*
8 YOU WON'T EVER BE LONELY—*Andy Griggs—RCA*
9 I DON'T WANT TO MISS A THING—*Mark Chesnutt—Decca/MCA Nashville*
10 UNBELIEVABLE—*Diamond Rio—Arista Nashville*
11 YOU WERE MINE—*Dixie Chicks—Monument*
12 SINGLE WHITE FEMALE—*Chely Wright—MCA Nashville*
13 SOMETHING LIKE THAT—*Tim McGraw—Curb*
14 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU—*Alabama—RCA*
15 WISH YOU WERE HERE—*Mark Wills—Mercury*
16 LITTLE GOOD-BYES—*SheDaisy—Lyric Street*
17 WHATEVER YOU SAY—*Martina McBride—RCA*
18 A NIGHT TO REMEMBER—*Joe Diffie—Epic*
19 READY TO RUN—*Dixie Chicks—Monument*
20 I'LL THINK OF A REASON LATER—*Lee Ann Womack—Decca/MCA Nashville*
21 TWO TEARDROPS—*Steve Wariner—Capital*
22 THE SECRET OF LIFE—*Faith Hill—Warner Bros./WRN*
23 BUSY MAN—*Billy Ray Cyrus—Mercury*
24 I LOVE YOU—*Martina McBride—RCA*
25 LITTLE MAN—*Alan Jackson—Arista Nashville*
26 NO PLACE THAT FAR—*Sara Evans—RCA*
27 ANYONE ELSE—*Collin Raye—Epic*
28 FOR A LITTLE WHILE—*Tim McGraw—Curb*
29 ORDINARY LIFE—*Chad Brock—Warner Bros.*
30 HOLD ON TO ME—*John Michael Montgomery—Atlantic*
31 I'M ALREADY TAKEN—*Steve Wariner—Capitol*
32 LONELY AND GONE—*Montgomery Gentry—Columbia*
33 GONE CRAZY—*Alan Jackson—Arista Nashville*
34 HANDS OF A WORKING MAN—*Ty Herndon—Epic*
35 WHAT DO YOU SAY TO THAT—*George Strait—MCA Nashville*
36 WRONG AGAIN—*Martina McBride—RCA*
37 I'LL STILL LOVE YOU MORE—*Trisha Yearwood—MCA Nashville*
38 MAN! I FEEL LIKE A WOMAN!—*Shania Twain—Mercury*
39 POWERFUL THING—*Trisha Yearwood—MCA Nashville*
40 WITH YOU—*Lila McCann—Asylum*
41 DRIVE ME WILD—*Sawyer Brown—Curb*
42 I CAN'T GET OVER YOU—*Brooks & Dunn—Arista Nashville*
43 TONIGHT THE HEARTACHE'S ON ME—*Dixie Chicks—Monument*
44 WRONG NIGHT—*Reba—MCA Nashville*
45 WHO NEEDS PICTURES—*Brad Paisley—Arista Nashville*
46 MEANWHILE—*George Strait—MCA Nashville*
47 RIGHT ON THE MONEY—*Alan Jackson—Arista Nashville*
48 HOME TO YOU—*John Michael Montgomery—Atlantic*

Tim McGraw

49 THERE YOU HAVE IT—*Blackhawk—Arista Nashville*
50 SHE'S IN LOVE—*Mark Wills—Mercury*
51 SPIRIT OF A BOY, WISDOM OF A MAN—*Randy Travis—DreamWorks*
52 I'LL GO CRAZY—*Andy Griggs—RCA*
53 THAT DON'T IMPRESS ME MUCH—*Shania Twain—Mercury*
54 YOU'RE EASY ON THE EYES—*Terri Clark—Mercury*
55 ONE HONEST HEART—*Reba—MCA Nashville*
56 YOU'RE BEGINNING TO GET TO ME—*Clay Walker—Giant/Reprise*
57 FOR YOU I WILL—*Aaron Tippin—Lyric Street*
58 (NOW YOU SEE ME) NOW YOU DON'T—*Lee Ann Womack—MCA Nashville*
59 KEEPIN' UP—*Alabama—RCA*
60 EYERYTIME I CRY—*Terri Clark—Mercury*
61 LOVE AIN'T LIKE THAT—*Faith Hill—Warner Bros.*
62 HILLBILLY SHOES—*Montgomery Gentry—Columbia*
63 FLY (THE ANGEL SONG)—*The Wilkinsons—Giant/Reprise*
64 CRAZY LITTLE THING CALLED LOVE—*Dwight Yoakam—Reprise*
65 WHEN I SAID I DO—*Clint Black—RCA*
66 ALL THINGS CONSIDERED—*Yankee Grey—Monument*
67 YOU'VE GOT A WAY—*Shania Twain—Mercury*
68 LET ME LET GO—*Faith Hill—Warner Bros.*
69 LIGHTNING DOES THE WORK—*Chad Brock—Warner Bros./WRN*
70 WIDE OPEN SPACES—*Dixie Chicks—Monument*
71 SOMEONE YOU USED TO KNOW—*Collin Raye—Epic*
72 SHE'S ALWAYS RIGHT—*Clay Walker—Giant/Reprise*
73 MAKE UP IN LOVE—*Doug Stone—Atlantic*
74 THIS HEARTACHE NEVER SLEEPS—*Mark Chesnutt—MCA Nashville*
75 HUSBANDS AND WIVES—*Brooks & Dunn—Arista Nashville*

Hot Country Singles & Tracks Imprints

Pos. IMPRINT *(No. Of Charted Singles & Tracks)*

1 MCA NASHVILLE *(35)*
2 RCA *(27)*
3 MERCURY *(24)*
4 CURB *(26)*
5 ARISTA NASHVILLE *(28)*
6 BNA *(20)*
7 EPIC *(17)*
8 MONUMENT *(13)*
9 WARNER BROS. *(27)*

Lonestar

Byron Gallimore

10 CAPITOL *(23)*
11 ATLANTIC *(15)*
12 LYRIC STREET *(11)*
13 DECCA *(4)*
14 DREAMWORKS *(13)*
15 COLUMBIA *(20)*

Hot Country Singles & Tracks Labels

Pos. LABEL *(No. Of Charted Singles & Tracks)*

1 MCA NASHVILLE *(38)*
2 RCA *(26)*
3 MERCURY *(27)*
4 CURB *(24)*
5 ARISTA NASHVILLE *(30)*

Hot Country Producers

Pos. PRODUCER *(No. Of Charted Singles & Tracks)*

1 BYRON GALLIMORE *(30)*
2 KEITH STEGALL *(19)*
3 DANN HUFF *(12)*
4 PAUL WORLEY *(22)*
5 TONY BROWN *(20)*
6 MARK WRIGHT *(9)*
7 NORRO WILSON *(14)*
8 BUDDY CANNON *(13)*
9 TIM McGRAW *(13)*
10 ROBERT JOHN "MUTT" LANGE *(5)*
11 JAMES STROUD *(27)*
12 DON COOK *(17)*
13 BLAKE CHANCEY *(19)*
14 CARSON CHAMBERLAIN *(4)*
15 STEVE WARINER *(3)*
16 GEORGE STRAIT *(9)*
17 DAVID MALLOY *(6)*
18 JOE SCAIFE *(4)*
19 MARTINA McBRIDE *(7)*
20 FAITH HILL *(9)*
21 GARTH FUNDIS *(4)*
22 FRANK ROGERS *(2)*
23 DOUG JOHNSON *(8)*
24 MARK SPIRO *(5)*
25 ALABAMA *(7)*

country

MCA. NASHVILLE

Top Country Singles Sales Artists

Pos. ARTIST *(No. Of Charted Singles) Imprint/Label*

1 GARTH BROOKS *(1) Capitol*
2 TIM McGRAW *(1) Curb*
3 MARK CHESNUTT *(1) Decca/MCA Nashville*
4 FAITH HILL *(1) Warner Bros./WRN*
5 THE WILKINSONS *(3) Giant/Warner Bros.*
6 LEANN RIMES *(3) Curb*
7 LILA McCANN *(1) Asylum/EEG*
8 SHANIA TWAIN *(1) Mercury*
(1) Mercury/IDJMG
9 MONTGOMERY GENTRY *(2) Columbia/Sony*
10 SHERRIE AUSTIN *(2) Arista Nashville*

Top Country Singles Sales

Pos. TITLE—*Artist—Imprint/Label*

1 IT DON'T MATTER TO THE SUN/LOST IN YOU—*Garth Brooks As Chris Gaines—Capitol*
2 PLEASE REMEMBER ME/FOR A LITTLE WHILE—*Tim McGraw—Curb*
3 I DON'T WANT TO MISS A THING—*Mark Chesnutt—Decca/MCA Nashville*
4 THIS KISS—*Faith Hill—Warner Bros./WRN*
5 FLY (THE ANGEL SONG)—*The Wilkinsons—Giant/Warner Bros.*
6 WITH YOU—*Lila McCann—Asylum/EEG*
7 THAT DON'T IMPRESS ME MUCH—*Shania Twain—Mercury*
8 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU—*Alabama Featuring 'N Sync—RCA/RLG*
9 NEVER BEEN KISSED—*Sherrie Austin—Arista Nashville*
10 BIG DEAL—*LeAnn Rimes—Curb*
11 HOLD ON TO ME—*John Michael Montgomery—Atlantic/AG*
12 MEANWHILE/YOU HAVEN'T LEFT ME YET—*George Strait—MCA Nashville*
13 SINGLE WHITE FEMALE—*Chely Wright—MCA Nashville*
14 HILLBILLY SHOES—*Montgomery Gentry—Columbia/Sony*
15 A NIGHT TO REMEMBER—*Joe Diffie—Epic/Sony*
16 IF I LOST YOU—*Travis Tritt—Warner Bros./WRN*
17 NO PLACE THAT FAR—*Sara Evans—RCA/RLG*
18 HOW DO I LIVE—*LeAnn Rimes—Curb*
19 HOW FOREVER FEELS—*Kenny Chesney—BNA/RLG*
20 SOMEBODY'S OUT THERE WATCHING—*The Kinleys—Epic/Sony*
21 I WILL BE THERE FOR YOU—*Jessica Andrews—DreamWorks/Interscope*
22 I'M ALRIGHT/BYE BYE—*Ja Dee Messina—Curb*
23 DRIVE ME WILD—*Sawyer Brown—Curb*
24 SOMEONE YOU USED TO KNOW—*Collin Raye—Epic/Sony*
25 LITTLE GOOD-BYES—*SheDaisy—Lyric Street/Hollywood*

Top Country Singles Sales Imprints

Pos. IMPRINT *(No. Of Charted Singles)*

1 CURB *(9)*
2 CAPITOL *(2)*
3 WARNER BROS. *(8)*
4 DECCA *(3)*
5 RCA *(5)*
6 GIANT *(4)*
7 EPIC *(6)*
8 MCA NASHVILLE *(5)*
9 ARISTA NASHVILLE *(5)*
10 ASYLUM *(2)*

CURB RECORDS

Garth Brooks

Garth Brooks As Chris Gaines

Top Country Singles Sales Labels

Pos. LABEL *(No. Of Charted Singles)*

1 CURB *(9)*
2 CAPITOL *(2)*
3 MCA NASHVILLE *(8)*
4 SONY *(12)*
5 RCA LABEL GROUP *(11)*

Top Country Singles Sales Distributors

Pos. DISTRIBUTOR *(No. Of Charted Singles)*

1 WEA *(26)*
2 UNIVERSAL *(19)*
3 BMG *(17)*
4 EMD *(3)*
5 SONY *(12)*
6 INDEPENDENTS *(1)*

wea

1999 the year in music

country

CRITICS' CHOICE

Continued from page YE-61

10. Tie: **Robyn** performing live, and BMG's resident DJs **Richard Sweret/Nick Stewart/Maarten Steinkamp**, all at BMG's September MD-conference in Montreux. For reminding us how to play.

STEVE McCLURE
Asia Bureau Chief

1. **Ryuichi Sakamoto**, "Back To The Basics" (Warner Music Japan). In which Sakamoto further solidifies his reputation as a composer and performer of "serious" music.
2. **Audio Active**, "Return Of The Red 1" (Dream Machine/Warner Music Japan). Full of hypnotic, cannabis-inspired grooves.
3. **Hikaru Utada**, "First Love" (Eastworld/Virgin). An amazingly assured debut from a 16-year-old, replete with strong hooks and smooth grooves.
4. **Various Artists**, "The Rough Guide To The Music Of Japan" (World Music Network/Respect Records). A dazzlingly eclectic collection of Japanese "ethnic" tunes.
5. **Various Artists**, "Blue—Deejays Cool Cuts" (Blue Note/Fabulous Records). Top Japanese DJ/producers rework classic tracks from the legendary label. Excellent!
6. **Ibrahim Ferrer**, "Buena Vista Social Club Presents Ibrahim Ferrer" (World Circuit/Nonesuch). An album that instantly transports the listener to a bygone world of elegance and passion.
7. **Faye Wong**, "Chang You (Love Life)" (KCPL/Toshiba-EMI). Full of moving, mature songs that powerfully convey Wong's unique charisma.
8. **Alexander "Skip" Spence**, "Oar" (Sundazed/Sony Music Entertainment). A vivid, at times disturbing, sonic artifact.
9. **Duke Ellington**, "Ellington At Newport 1956 (Complete)" (Columbia/ Legacy). A brilliant introduction to this great American artist.
10. Concert of the Year: **Brian Wilson and the Wondermints**, July 13 at the Tokyo International Forum. An on-form Wilson in front of a fantastically empathetic backing band.

MOIRA McCORMICK
Contributing Writer

1. **Blinker The Star**, "August Everywhere" (DreamWorks).
2. **Sunset Valley**, "Boyscout Superhero" (Sugar Free).
3. Best Single: **Lo Fidelity Allstars With Pigeonhed**, "Battleflag" (Sony).
4. **Rage Against The Machine**, "The Battle Of Los Angeles" (Epic).
5. **Gomez**, "Liquid Skin" (Virgin).
6. **Continental Drifters**, "Vermilion" (Razor & Tie).

Continued on page YE-81

1999 the year in music

Hot Country Songwriters

Pos. SONGWRITER *(No. Of Charted Singles & Tracks)*

1 DIANE WARREN *(3)*
2 ALAN JACKSON *(2)*
3 TONY MARTIN *(9)*
4 SKIP EWING *(5)*
5 ROBERT JOHN LANGE *(6)*
6 SHANIA TWAIN *(5)*
7 STEPHEN ALLEN DAVIS *(1)*
8 MARTIE SEIDEL *(3)*
9 AL ANDERSON *(4)*
10 JEFFREY STEELE *(5)*
11 STEVE WARINER *(3)*
12 GRETCHEN PETERS *(1)*
13 TOM SHAPIRO *(6)*
14 KEITH FOLLESE *(4)*
15 RADNEY FOSTER *(2)*
16 BOB REGAN *(4)*
17 KENT M. ROBBINS *(4)*
18 BILL ANDERSON *(3)*
19 DANA HUNT *(3)*
20 TONY MULLINS *(2)*
T21 RANDY GOODRUM *(1)*
T21 BRENT MAHER *(1)*
23 ANDY GRIGGS *(2)*
24 WENDELL MOBLEY *(1)*
25 PHIL VASSAR *(5)*

Hot Country Publishers

Pos. PUBLISHER *(No. Of Charted Singles & Tracks)*

1 SONY/ATV TREE, BMI *(49)*
2 WARNER-TAMERLANE, BMI *(36)*
3 HAMSTEIN CUMBERLAND, BMI *(17)*
4 SONY/ATV CROSS KEYS, ASCAP *(25)*
5 WB, ASCAP *(16)*
6 REALSONGS, ASCAP *(3)*
7 ACUFF-ROSE, BMI *(13)*
8 EMI BLACKWOOD, BMI *(28)*
9 EMI APRIL, ASCAP *(23)*
10 UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL, BMI *(20)*
11 IRVING, BMI *(8)*
12 ZOMBA, ASCAP *(8)*
13 CAREERS-BMG, BMI *(15)*
14 MAGNOLIA HILL, ASCAP *(2)*
15 YEE HAW, ASCAP *(2)*
16 LOON ECHO, BMI *(5)*
17 BUG, BMI *(6)*
18 WOOLLY PUDDIN', BMI *(4)*
19 MIGHTY NICE, BMI *(10)*
20 UNIVERSAL-MCA, ASCAP *(11)*
21 FAMOUS, ASCAP *(12)*
22 ALMO, ASCAP *(17)*
23 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP *(12)*
24 BLACKENED, BMI *(4)*
25 BABY MAE, BMI *(8)*
26 STEVE WARINER, BMI *(3)*
27 SONGS OF UNIVERSAL, BMI *(7)*
28 MR. BUBBA, BMI *(3)*
29 SEA GAYLE, ASCAP *(4)*
30 BMG, ASCAP *(13)*
31 NEON SKY, ASCAP *(3)*

Diane Warren

32 COLTER BAY, BMI *(2)*
33 REYNSONG, BMI *(5)*
34 BAYJUN BEAT, BMI *(1)*
35 BAYOU BOY, BMI *(4)*
36 SIXTEEN STARS, BMI *(2)*
37 MY LIFE'S WORK, BMI *(5)*
38 NEW WORKS, BMI *(2)*
39 O-TEX, BMI *(4)*
40 PURPLE CRAYON, ASCAP *(1)*
41 CMI, BMI *(5)*
42 ST. JULIEN, ASCAP *(2)*
T43 BLAKEMORE AVENUE, ASCAP *(5)*
T43 EMI FULL KEEL, ASCAP *(5)*
45 SIERRA HOME, ASCAP *(4)*
46 STARSTRUCK ANGEL, BMI *(10)*
47 BLUE SKY RIDER, BMI *(1)*
T48 BUD DOG, ASCAP *(2)*
T48 ENCORE ENTERTAINMENT, BMI *(2)*
T48 FOLLAZOO, ASCAP *(2)*

Sony/ATV Music PUBLISHING

Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION *(No. Of Charted Singles & Tracks)*

1 WARNER/CHAPPELL MUSIC *(61)*
2 SONY/ATV MUSIC *(73)*
3 UNIVERSAL MUSIC *(60)*
4 EMI MUSIC *(77)*
5 ALMO/IRVING MUSIC (RONDOR MUSIC) *(25)*

WARNER/CHAPPELL MUSIC, INC.

Hot 100 Singles Songwriters

Pos. SONGWRITER *(No. Of Charted Singles)*

1 R. KELLY *(9)*
2 DIANE WARREN *(8)*
3 MAX MARTIN *(8)*
4 JOHN RZEZNIK *(3)*
5 MATT SLOCUM *(1)*
6 GREG CAMP *(2)*
7 LAURYN HILL *(4)*
T8 ROBERT JOHN LANGE *(5)*
T8 SHANIA TWAIN *(5)*
10 ROBI ROSA *(4)*
11 PAUL BARRY *(3)*
12 KANDI BURRUSS *(5)*
13 KEVIN BRIGGS *(4)*
14 ANTHONY "SHEP" CRAWFORD *(3)*
15 EAGLE-EYE CHERRY *(1)*
16 WAYNE COCHRAN *(1)*
17 FULL FORCE *(1)*
18 ROB THOMAS *(3)*
T19 DAVID FRANK *(2)*
T19 STEVE KIPNER *(2)*
T21 RHETT LAWRENCE *(1)*
T21 TRAVON M. POTTS *(1)*
23 EVERLAST SCHRODY *(1)*
24 LENNY KRAVITZ *(1)*
25 DESMOND CHILD *(3)*

Hot 100 Singles Publishers

Pos. PUBLISHER *(No. Of Charted Singles)*

1 WB, ASCAP *(70)*
2 EMI APRIL, ASCAP *(68)*
3 WARNER-TAMERLANE, BMI *(59)*
4 EMI BLACKWOOD, BMI *(46)*
5 ZOMBA, ASCAP *(27)*
6 REALSONGS, ASCAP *(8)*
7 ZOMBA, BMI *(17)*
8 R. KELLY, BMI *(9)*
9 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP *(17)*
10 GRANTSVILLE, ASCAP *(7)*
11 RIGHT BANK, ASCAP *(3)*
12 EMI VIRGIN, BMI *(5)*
13 SONY/ATV SONGS, BMI *(14)*
14 ALMO, ASCAP *(14)*
15 FAMOUS, ASCAP *(14)*
16 SONY/ATV TREE, BMI *(17)*
17 SONY/ATV TUNES, ASCAP *(10)*
18 CORNER OF CLARK AND KENT, BMI *(2)*
19 UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL, BMI *(12)*
20 CHRYSALIS, ASCAP *(14)*
21 WARNER CHAPPELL, PRS *(4)*
22 MONEY MACK, BMI *(3)*
23 SONGS OF UNIVERSAL, BMI *(8)*
24 MISS BESSIE, ASCAP *(1)*
25 HAMSTEIN CUMBERLAND, BMI *(8)*
26 MOEBETOBLAME, BMI *(1)*
27 LOON ECHO, BMI *(5)*
28 VIRGINIA BEACH, ASCAP *(9)*
29 OBVERSE CREATION, ASCAP *(4)*
30 SONY/ATV CROSS KEYS, ASCAP *(10)*
31 BIG P, BMI *(4)*
32 SQUISH MOTH, BMI *(2)*
33 JUSTIN COMBS, ASCAP *(8)*
34 WIXEN, ASCAP *(3)*
35 IRVING, BMI *(6)*
36 HITCO, BMI *(6)*
37 A PHANTOM VOX, BMI *(4)*
38 BAYJUN BEAT, BMI *(2)*
39 MARSHAI, ASCAP *(4)*
T40 LE TIGRE SUR UN BALLON, ASCAP *(1)*
T40 MY SO-CALLED, ASCAP *(1)*
T40 SQUINT, ASCAP *(1)*
43 BIDNIS, BMI *(3)*
44 STEPHEN A. KIPNER, ASCAP *(2)*
T45 JOSEPH "MCG" NICHOL, BMI *(2)*
T45 SEE SQUARED, BMI *(2)*
47 XENOMANIA, PRS *(1)*
48 AIR CONTROL, ASCAP *(6)*
49 TRIO, BMI *(2)*
50 CAREERS-BMG, BMI *(12)*

Hot 100 Singles Publishing Corporations

Pos. PUBLISHING CORPORATION *(No. Of Charted Singles)*

1 EMI MUSIC *(138)*
2 WARNER/CHAPPELL MUSIC *(137)*
3 UNIVERSAL MUSIC *(60)*
4 ZOMBA MUSIC *(46)*
5 SONY/ATV MUSIC *(56)*

R. Kelly

songwriters & publishers

at the risk of being obscured by success...

1999 the year in music

Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER *(No. Of Charted Singles & Tracks)*

1 R. KELLY *(13)*
2 LAURYN HILL *(6)*
3 ANTHONY "SHEP" CRAWFORD *(4)*
4 SHAWN CARTER *(13)*
5 DARRELL ALLAMBY *(7)*
6 TIMOTHY MOSLEY *(12)*
7 BABYFACE *(7)*
8 MONTELL JORDAN *(7)*
9 DIANE WARREN *(5)*
10 MISSY ELLIOTT *(9)*
11 KANDI BURRUSS *(5)*
12 TAMARA SAVAGE *(6)*
13 KEVIN BRIGGS *(4)*
14 ANTOINETTE ROBERSON *(4)*
T15 KENNETH KARLIN *(6)*
T15 CARSTEN SCHACK *(6)*
17 DAMON THOMAS *(2)*
18 KASSEEM DEAN *(4)*
19 LINCOLN BROWDER *(5)*
20 KAMAAL FAREED *(5)*
21 JOE THOMAS *(5)*
22 JOSHUA THOMPSON *(3)*
23 JOHNTA' AUSTIN *(3)*
T24 JESSE POWELL *(1)*
T24 CARL ROLAND *(1)*

Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER *(No. Of Charted Singles & Tracks)*

1 EMI APRIL, ASCAP *(105)*
2 WB, ASCAP *(80)*
3 ZOMBA, BMI *(29)*
4 EMI BLACKWOOD, BMI *(57)*
5 R. KELLY, BMI *(13)*
6 MONEY MACK, BMI *(7)*
7 WARNER-TAMERLANE, BMI *(41)*
8 SONY/ATV TUNES, ASCAP *(19)*
9 FAMOUS, ASCAP *(21)*
10 CHRYSALIS, ASCAP *(18)*
11 ZOMBA, ASCAP *(38)*
12 OBVERSE CREATION, ASCAP *(6)*
13 BIG P, BMI *(8)*
14 ALMO, ASCAP *(6)*
15 VIRGINIA BEACH, ASCAP *(12)*
16 REALSONGS, ASCAP *(5)*
17 JUSTIN COMBS, ASCAP *(17)*
18 WIXEN, ASCAP *(4)*
19 2000 WATTS, ASCAP *(7)*
20 LIL LU LU, BMI *(13)*
21 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP *(16)*
22 HITCO, BMI *(9)*
23 SONY/ATV SONGS, BMI *(21)*
24 MASS CONFUSION, ASCAP *(7)*
25 TONI ROBI, ASCAP *(4)*
26 DJ IRV, BMI *(5)*
27 MARSHAI, ASCAP *(5)*
28 ECAF, BMI *(6)*
29 SWIZZ BEATZ, ASCAP *(7)*

R. Kelly

30 AIR CONTROL, ASCAP *(6)*
31 HUDMAR, ASCAP *(1)*
32 KALINMIA, ASCAP *(4)*
33 DEAD GAME, ASCAP *(6)*
34 JUNGLE FEVER, BMI *(6)*
35 SHEK'EM DOWN, BMI *(4)*
36 BLONDIE ROCKWELL, ASCAP *(6)*
37 CAREERS-BMG, BMI *(18)*
38 KANDACY, ASCAP *(4)*
39 JAZZ MERCHANT, ASCAP *(4)*
40 SONGS OF UNIVERSAL, BMI *(13)*
41 TVT, ASCAP *(2)*
42 T'ZIAH'S, BMI *(7)*
T43 BABY SPIKE, ASCAP *(1)*
T43 GIFTED SOURCE, ASCAP *(1)*
45 NAKED UNDER MY CLOTHES, ASCAP *(4)*
46 SOULVANG, BMI *(4)*
47 UNIVERSAL-MCA, ASCAP *(17)*
48 KIELY, ASCAP *(4)*
T49 DEMIS, ASCAP *(2)*
T49 E2, ASCAP *(2)*

EMI MUSIC PUBLISHING

Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION *(No. Of Charted Singles & Tracks)*

1 EMI MUSIC *(193)*
2 WARNER/CHAPPELL MUSIC *(149)*
3 ZOMBA MUSIC *(65)*
4 UNIVERSAL MUSIC *(66)*
5 SONY/ATV MUSIC *(54)*

Estefano

Hot Latin Tracks Songwriters

Pos. SONGWRITER *(No. Of Charted Tracks)*

1 ESTEFANO *(7)*
2 KIKE SANTANDER *(8)*
3 MARCO ANTONIO SOLIS *(4)*
4 JUAN GABRIEL *(8)*
5 JUAN LUIS GUERRA *(3)*
6 RUDY PEREZ *(6)*
7 RAMON GONZALEZ MORA *(2)*
8 MARIO QUINTERO LARA *(6)*
9 MASSIAS *(1)*
10 MANUEL MONTERROSAS *(1)*
11 ELVIS CRESPO *(3)*
12 ADOLFO ANGEL ALBA *(4)*
13 ROBI ROSA *(6)*
14 RICARDO CERATTO *(1)*
15 FATO *(4)*
16 ENRIQUE IGLESIAS *(2)*
17 OMAR ALFANNO *(3)*
18 CHUCHO MONGE *(1)*
19 ALFREDO MATHEUS *(3)*
20 SHAKIRA MEBARAK R. *(4)*
21 OSCAR SERRANO *(2)*
22 RICARDO MONTANER *(4)*
23 MANUEL EDUARDO CASTRO *(1)*
24 DESMOND CHILD *(2)*
25 HUMBERTO ESTRADA *(2)*

Hot Latin Tracks Publishers

Pos. PUBLISHER *(No. Of Charted Tracks)*

1 WARNER-TAMERLANE, BMI *(19)*
2 F.I.P.P., BMI *(16)*
3 WORLD DEEP MUSIC, BMI *(6)*
4 BMG SONGS, ASCAP *(7)*
5 VENTURA, ASCAP *(5)*
6 CRISMA, SESAC *(3)*
7 EMI APRIL, ASCAP *(8)*
8 SEG SON, BMI *(1)*
9 FLAMINGO, BMI *(6)*
10 M.A.M.P., ASCAP *(1)*
11 SONY/ATV LATIN, BMI *(7)*
12 WB, ASCAP *(9)*
13 UNIVERSAL-MCA, ASCAP *(7)*
14 PEER INTERNATIONAL, BMI *(3)*
15 RIGHTSONG, BMI *(1)*
16 KAREN, ASCAP *(2)*
17 EMI BLACKWOOD, BMI *(7)*
18 REDOMI, BMI *(1)*
19 NEW EDITION EMOA, SESAC *(2)*
20 VANDER, ASCAP *(4)*
21 RIGHT BANK, ASCAP *(2)*
22 A PHANTOM VOX, BMI *(4)*
23 PACIFIC, BMI *(2)*
24 SONY DISCOS, ASCAP *(2)*
25 UNIVERSAL MUSICA, ASCAP *(5)*
26 FONOMUSIC, ASCAP *(1)*
27 PRS, ASCAP *(1)*
28 JKMC, ASCAP *(3)*
29 CD ELVIS, BMI *(2)*
30 ADG, SESAC *(2)*
31 DON CAT, ASCAP *(1)*
32 EL PEDROSILLO, ASCAP *(1)*
33 RUBET, ASCAP *(2)*
34 CARIBBEAN WAVES, ASCAP *(2)*
35 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP *(3)*
36 PMC, ASCAP *(1)*
37 FONOMUSIC, SESAC *(3)*
38 PEERMUSIC, ASCAP *(2)*
39 BEECHWOOD, BMI *(2)*
40 PEERMUSIC, BMI *(5)*
41 SER-CA, BMI *(5)*
42 DELMONTE, BMI *(1)*
43 JKE, ASCAP *(1)*
44 EDIMUSA, ASCAP *(2)*
45 GRAN CAIMAN SONGS, BMI *(2)*
46 ESTEFAN, ASCAP *(2)*
47 DESMOPHOBIA, ASCAP *(2)*
48 EMD, ASCAP *(1)*
49 BMG, ASCAP *(6)*
50 PSO, ASCAP *(1)*

Hot Latin Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION *(No. Of Charted Singles)*

1 WARNER/CHAPPELL MUSIC *(35)*
2 FOREIGN IMPORTED PRODUCTIONS & PUBLISHING *(16)*
3 EMI MUSIC *(27)*
4 UNIVERSAL MUSIC *(19)*
5 BMG MUSIC *(14)*

WARNER/CHAPPELL MUSIC, INC.

songwriters & publishers

Top Latin Pop Album Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 ENRIQUE IGLESIAS *(3) Fonovisa*
2 RICKY MARTIN *(1) Sony Discos*
3 SHAKIRA *(1) Sony Discos*
4 MANA *(2) WEA Latino*
5 LUIS MIGUEL *(2) WEA Latino*
6 MARCO ANTONIO SOLIS *(1) Fonovisa*
7 CHAYANNE *(1) Sony Discos*
8 A.B. QUINTANILLA Y LOS KUMBIA KINGS *(1) EMI Latin*
9 NOELIA *(1) Fonovisa*
10 CHRISTIAN CASTRO *(1) Ariola/BMG Latin*

Top Latin Pop Albums

Pos. TITLE—*Artist—Imprint/Label*

1 VUELVE—*Ricky Martin—Sony Discos*
2 BAILAMOS—*Enrique Iglesias—Fonovisa*
3 DONDE ESTAN LOS LADRONES?—*Shakira—Sony Discos*
4 COSAS DEL AMOR—*Enrique Iglesias—Fonovisa*
5 MTV UNPLUGGED—*Maná—WEA Latina*
6 TROZOS DE MI ALMA—*Marco Antonio Solís—Fonovisa*
7 AMARTE ES UN PLACER—*Luis Miguel—WEA Latina*
8 ATADO A TU AMOR—*Chayanne—Sony Discos*
9 AMOR, FAMILIA Y RESPETO—*A.B. Quintanilla Y Los Kumbia Kings—EMI Latin*
10 LATIN MIX USA VOL. 2—*Various Artists—Columbia/Sony Discos*
11 NOELIA—*Noelia—Fonovisa*
12 MI VIDA SIN TU AMOR—*Christian Castro—Ariola/BMG Latin*
13 SUENOS LIQUIDOS—*Maná—WEA Latino*
14 TE ACORDARAS DE MI—*Olga Tañón—WEA Latina*
15 CORAZON—*Ednita Nazario—EMI Latin*

Top Latin Pop Album Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 SONY DISCOS *(12)*
2 FONOVISA *(6)*
3 WEA LATINA *(7)*
4 EMI LATIN *(5)*
5 COLUMBIA *(2)*

Top Latin Pop Album Labels

Pos. LABEL *(No. Of Charted Albums)*

1 SONY DISCOS *(13)*
2 FONOVISA *(6)*
3 WEA LATINA *(7)*
4 EMI LATIN *(5)*
5 BMG LATIN *(9)*

Hot Latin Pop Tracks Artists

Pos. ARTIST *(No. Of Charted Tracks) Imprint/Label*

1 RICKY MARTIN *(3) G2/Sony Discos (3) Sony Discos*
2 ENRIQUE IGLESIAS *(2) Fonovisa (1) Fonovisa/Interscope/Universal Latino (1) Interscope/Universal Latino*
3 CHAYANNE *(4) Sony Discos*
4 CHRISTIAN CASTRO *(4) Ariola/BMG Latin (1) WEA Latina*
5 SHAKIRA *(4) Sony Discos*
6 MILLIE *(2) EMI Latin*
7 EDNITA NAZARIO *(3) EMI Latin*
8 ALEJANDRO FERNANDEZ *(4) Sony Discos*
9 LUIS FONSI *(4) Universal Latina*
10 NOELIA *(3) Fonovisa*

Enrique Iglesias

Ricky Martin

Chayanne

Hot Latin Pop Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 DEJARIA TODO—*Chayanne—Sony Discos*
2 LIVIN' LA VIDA LOCA—*Ricky Martin—G2/Sony Discos*
3 BAILAMOS—*Enrique Iglesias—Fonovisa/Interscope/Universal Latino*
4 BELLA—*Ricky Martin—G2/Sony Discos*
5 NUNCA TE OLVIDARE—*Enrique Iglesias—Fonovisa*
6 TU—*Noelia—Fonovisa*
7 LOCO—*Alejandro Fernández—Sony Discos*
8 NO ME AMES—*Jennifer Lopez With Marc Anthony—WORK/Sony Discos*
9 DE HOY EN ADELANTE—*Millie—EMI Latin*
10 SI TE PUDIERA MENTIR—*Marco Antonio Solís—Fonovisa*
11 ME VOY A QUITAR DE EN MEDIO—*Vicente Fernández—Sony Discos*
12 MI VIDA SIN TU AMOR—*Christian Castro—Ariola/BMG Latin*
13 SE ME OLVIDO OTRA VEZ—*Maná—WEA Latina*
14 INEVITABLE—*Shakira—Sony Discos*
15 UNA VOZ EN EL ALMA—*Millie—EMI Latin*

Hot Latin Pop Tracks Imprints

Pos. IMPRINT *(No. Of Charted Tracks)*

1 SONY DISCOS *(46)*
2 FONOVISA *(13)*
3 EMI LATIN *(17)*
4 WEA LATINA *(14)*
5 ARIOLA *(17)*

Hot Latin Pop Tracks Labels

Pos. LABEL *(No. Of Charted Tracks)*

1 SONY DISCOS *(62)*
2 EMI LATIN *(17)*
3 BMG LATIN *(21)*
4 FONOVISA *(12)*
5 UNIVERSAL LATINO *(15)*

Sony DISCOS

1999 the year in music

Top Billboard Latin 50 Album Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 ELVIS CRESPO *(2) Sony Discos*
2 ENRIQUE IGLESIAS *(3) Fonovisa*
3 RICKY MARTIN *(1) Sony Discos*
4 SELENA *(2) EMI Latin*
5 SHAKIRA *(1) Sony Discos*
6 BUENA VISTA SOCIAL CLUB *(1) World Circuit/Nonesuch/AC*
7 MANA *(2) WEA Latino*
8 IBRAHIM FERRER *(1) World Circuit/Nonesuch/AC*
9 LOS TRI-O *(2) Ariola/BMG Latin*
10 LUIS MIGUEL *(3) WEA Latino*
11 PEPE AGUILAR *(3) Musart/Balboa*
12 VICENTE FERNANDEZ *(2) Sony Discos*
13 MARCO ANTONIO SOLIS *(1) Fonovisa*
14 CHAYANNE *(1) Sony Discos*
15 ALEJANDRO FERNANDEZ *(2) Sony Discos*
16 LOS TEMERARIOS *(2) Fonovisa*
17 A.B. QUINTANILLA Y LOS KUMBIA KINGS *(1) EMI Latin*
18 LOS TIGRES DEL NORTE *(2) Fonovisa*
19 NOELIA *(1) Fonovisa*
20 MARC ANTHONY *(1) RMM (1) RMM/Sony Discos (1) Sony Discos*
21 JUAN LUIS GUERRA 440 *(1) Karen/Universal Latino*
22 CHRISTIAN CASTRO *(1) Ariola/BMG Latin*
23 CONJUNTO PRIMAVERA *(2) Fonovisa*
24 VICTOR MANUELLE *(2) Sony Discos*
25 OZOMATLI *(1) Alma Sounds/Interscope*

Top Billboard Latin 50 Albums

Pos. TITLE *Artist—Imprint/Label*

1 VUELVE—*Ricky Martin—Sony Discos*
2 SUAVEMENTE—*Elvis Crespo—Sony Discos*
3 ALL MY HITS TODOS MIS EXITOS—*Selena—EMI Latin*
4 BAILAMOS—*Enrique Iglesias—Fonovisa*
5 DONDE ESTAN LOS LADRONES?—*Shakira—Sony Discos*
6 BUENA VISTA SOCIAL CLUB—*Buena Vista Social Club—World Circuit/Nonesuch/AC*
7 COSAS DEL AMOR—*Enrique Iglesias—Fonovisa*
8 PINTAME—*Elvis Crespo—Sony Discos*
9 MTV UNPLUGGED—*Mana—WEA Latino*
10 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—*Ibrahim Ferrer—World Circuit/Nonesuch/AC*
11 NUESTRO AMOR—*Los Tri-O—Ariola/BMG Latin*
12 DANCE WITH ME—*Soundtrack—Epic/Sony Discos*
13 TROZOS DE MI ALMA—*Marco Antonio Solis—Fonovisa*
14 ATADO A TU AMOR—*Cheyenne—Sony Discos*
15 AMARTE ES UN PLACER—*Luis Miguel—WEA Latino*
16 AMOR, FAMILIA Y RESPETO—*A.B. Quintanilla Y Los Kumbia Kings—EMI Latin*
17 ENTRE EL AMOR Y YO—*Vicente Fernández—Sony Discos*
18 HERENCIA DE FAMILIA—*Los Tigres Del Norte—Fonovisa*
19 15 EXITOS PARA SIEMPRE—*Los Temerarios—Fonovisa*
20 NOELIA—*Noelia—Fonovisa*
21 LATIN MIX USA VOL. 2—*Various Artists—Columbia/Sony Discos*
22 NI ES LO MISMO NI ES IGUAL—*Juan Luis Guerra 440—Karen/Universal Latino*
23 SUENOS LIQUIDOS—*Mana—WEA Latino*
24 MI VIDA SIN TU AMOR—*Christian Castro—Ariola/BMG Latin*
25 CONTRA LA CORRIENTE—*Marc Anthony—RMM*
26 MI VERDAD—*Alejandro Fernández—Sony Discos*
27 CON MARIACHI—*Pepe Aguilar—Musart/Balboa*
28 OZOMATLI—*Ozomatli—Alma Sounds/Interscope*
29 TE ACORDARAS DE MI—*Olga Tañón—WEA Latino*
30 ALEGRIAS Y PENAS—*Tito Rojas—M.P./Sony Discos*
31 CORAZON—*Edwin Nazario—EMI Latin*
32 GOTCHA!—*DLG—Sony Discos*
33 DE OTRA MANERA—*Jerry Rivera—Sony Discos*
34 NECESITO DECIRTE—*Conjunto Primavera—Fonovisa*
35 BILLBOARD LATIN MUSIC AWARDS—*Various Artists—Sony Discos*
36 CAMINANDO—*Tonny Tun Tun—Caiman*
37 JUAN GABRIEL CON BANDA...EL RECODO!!!—*Juan Gabriel Con Banda El Recodo—Ariola/BMG Latin*
38 POR EL AMOR DE SIEMPRE—*Pepe Aguilar—Musart/Balboa*
39 CONTIGO—*Intocable—EMI Latin*
40 ALMA—*Conjunto Alma Norteña—CDM*
41 MY LIFE: THE GREATEST HITS—*Julio Iglesias—Columbia*
42 THE DYNASTY—*Grupomenia—Sony Discos*
43 INCONFUNDIBLE—*Victor Manuelle—Sony Discos*
44 MAS—*Alejandro Sanz—WEA Latino*
45 AQUEL QUE HABIA MUERTO—*Vico C—EMI Latin*
46 ME ESTOY ENAMORANDO—*Alejandro Fernández—Sony Discos*
47 UN SEGUNDO SENTIMIENTO—*Charlie Zaa—Sonolux/Sony Discos*
48 REMIXES—*Enrique Iglesias—Fonovisa*
49 THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!—*Various Artists—Virgin*
50 AMOR PLATONICO—*Los Tucanes De Tijuana—EMI Latin*

Top Billboard Latin 50 Album Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 SONY DISCOS *(37)*
2 FONOVISA *(28)*
3 EMI LATIN *(24)*
4 WEA LATINA *(10)*
5 ARIOLA *(14)*
6 NONESUCH *(6)*
7 WORLD CIRCUIT *(4)*
8 MUSART *(4)*
9 COLUMBIA *(3)*
10 EPIC *(1)*

Ricky Martin

Top Billboard Latin 50 Album Labels

Pos. LABEL *(No. Of Charted Albums)*

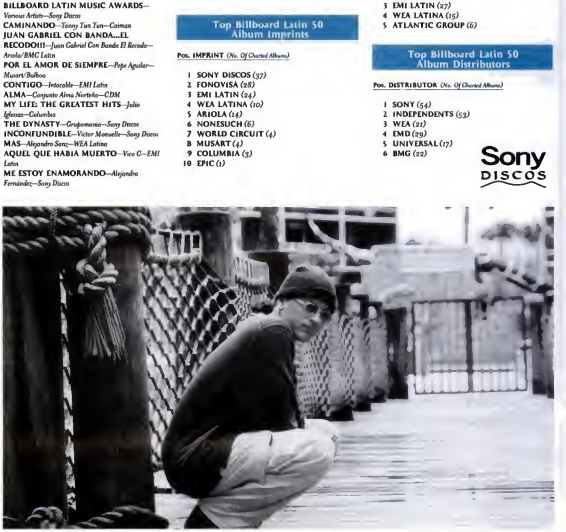
1 SONY DISCOS *(53)*
2 FONOVISA *(32)*
3 EMI LATIN *(27)*
4 WEA LATINA *(15)*
5 ATLANTIC GROUP *(6)*

Top Billboard Latin 50 Album Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 SONY *(54)*
2 INDEPENDENTS *(53)*
3 WEA *(21)*
4 EMD *(29)*
5 UNIVERSAL *(17)*
6 BMG *(22)*

Sony DISCOS



Elvis Crespo

in boxing they call them **undisputed champs**

in baseball & basketball they call them **mvps**

in the music industry they call them **superstars**

musical scouting report:

accomplishments:// the biggest selling tropical artist of the 90s in the U.S. & Latin America

latest accomplishments:// in 1999 his hit single, ese lasted 5 weeks at #1 in Billboard Magazine's Hot Latin Tracks

vocal capabilities:// near perfect pitch

www.jerryrivera.com

jerry rivera

language: fluent in spanish & english
potential: no limit
age: 25
the future: geared for the 21st century

in concert saturday feburary 12th @ the beacon theatre, NYC

congratulations, Jerry for the 90's from JR management team

your humility, discipline & talent, accomplishments & consitency are an example of a true superstar.

FOR MORE INFORMATION REGARDING JERRY RIVERA, CONTACT JOSE DIAZ @ JR MANAGEMENT 787.728.4943

Encuentro del Mundo CD de la Luz

Alejandro Fernández

Jerry Rivera

Gilberto Santa Rosa

Tiranos del Norte

MDO

Vicente Fernández

Pedro Ramirez

Victor Manuelle

Grupo Mania

SONY DISCOS

Leading Billboard's Latin Music Charts for 2 SIZZLING Years.

1998 & 1999

#1 Artists / #1 Label / #1 Distributor

Chayanne

Elvis Crespo

Ricky Martin

Jennifer Lopez

Marc Anthony

Shakira

Jaci Velásquez

#1 in 23 out of 34 Billboard Year End Chart Categories.

Top Billboard Latin 50 Album Artists: Elvis Crespo
Top Billboard Latin 50 Albums: "Vuelve" Ricky Martin
Top Billboard Latin 50 Album Imprints: Sony Discos
Top Billboard Latin 50 Album Labels: Sony Discos
Top Billboard Latin 50 Album Distributors: Sony
Top Latin Pop Albums: "Vuelve" Ricky Martin
Top Latin Pop Album Imprints: Sony Discos
Top Latin Pop Album Labels: Sony Discos
Top Tropical/Salsa Albums: "Suavemente" Elvis Crespo
Top Tropical/Salsa Albums Artists: Elvis Crespo
Top Tropical/Salsa Album Imprints: Sony Discos
Top Tropical/Salsa Album Labels: Sony Discos
Hot Latin Pop Tracks Artists: Ricky Martin
Hot Latin Pop Tracks: "Dejaria Todo" Chayanne
Hot Latin Pop Tracks Imprints: Sony Discos
Hot Latin Pop Tracks Labels: Sony Discos
Hot Regional Mexican Tracks Artists: Vicente Fernández
Hot Tropical/Salsa Tracks Artists: Elvis Crespo
Hot Tropical/Salsa Tracks Imprints: Sony Discos
Hot Tropical/Salsa Tracks Labels: Sony Discos
Hot Latin Tracks Imprints: Sony Discos
Hot Latin Tracks Labels: Sony Discos
Hot Latin Tracks Producer: Pedro Ramírez

1999 the year in music

Conjunto Primavera

Enrique Iglesias

Hot Latin Tracks Artists

Pos. ARTIST *(No. Of Charted Tracks) Imprint/Label*

1 **ENRIQUE IGLESIAS** *(2) Fonovisa*
(1) Fonovisa/Interscope/Universal Latino
(1) Interscope/Universal Latino
2 **RICKY MARTIN** *(3) C2/Sony Discos*
(2) Sony Discos
3 **MARCO ANTONIO SOLIS** *(4) Fonovisa*
4 **VICENTE FERNANDEZ** *(4) Sony Discos*
5 **JUAN LUIS GUERRA 440** *(3) Karen/Caiman*
6 **CHAYANNE** *(4) Sony Discos*
7 **ALEJANDRO FERNANDEZ** *(3) Sony Discos*
8 **CHRISTIAN CASTRO** *(3) Ariola/BMG Latin*
(1) WEA Latino
9 **MARC ANTHONY** *(2) RMM*
(1) Columbia/Sony Discos
(1) WORK/Sony Discos
10 **PEPE AGUILAR** *(5) Musart/Balboa*

Hot Latin Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 **NECESITO DECIRTE**—*Conjunto Primavera—Fonovisa*
2 **LOCO**—*Alejandro Fernández—Sony Discos*
3 **NO ME AMES**—*Jennifer Lopez With Marc Anthony—WORK/Sony Discos*
4 **ME VOY A QUITAR DE EN MEDIO**—*Vicente Fernández—Sony Discos*
5 **LIVIN' LA VIDA LOCA**—*Ricky Martin—C2/Sony Discos*
6 **SI TE PUDIERA MENTIR**—*Marco Antonio Solís—Fonovisa*
7 **BAILAMOS**—*Enrique Iglesias—Fonovisa/Interscope/Universal Latino*
8 **DEJARIA TODO**—*Chayanne—Sony Discos*
9 **ME ESTOY ACOSTUMBRANDO A TI**—*Pepe Aguilar—Musart/Balboa*
10 **CREI**—*Tiranos Del Norte—Sony Discos*
11 **EL NIAGARA EN BICICLETA**—*Juan Luis Guerra 440—Karen/Caiman*
12 **ESE**—*Jerry Rivera—Sony Discos*
13 **DE HOY EN ADELANTE**—*Millie—EMI Latin*
14 **BELLA**—*Ricky Martin—C2/Sony Discos*
15 **MI VIDA SIN TU AMOR**—*Christian Castro—Ariola/BMG Latin*
16 **TU**—*Noelia—Fonovisa*
17 **NUNCA TE OLVIDARE**—*Enrique Iglesias—Fonovisa*
18 **EL PEOR DE MIS FRACASOS**—*Marco Antonio Solís—Fonovisa*
19 **PINTAME**—*Elvis Crespo—Sony Discos*
20 **SE ME OLVIDO OTRA VEZ**—*Maná—WEA Latino*
21 **QUE BONITO**—*Los Mismos—EMI Latin*
22 **DIMELO**—*Marc Anthony—Columbia/Sony Discos*
23 **LAGRIMAS**—*Los Tigres Del Norte—Fonovisa*
24 **DEJATE QUERER**—*Gilberto Santa Rosa—Sony Discos*
25 **LLEGAR A TI**—*Jaci Velásquez—Sony Discos*
26 **ENTREGA TOTAL**—*Tiranos Del Norte—Sony Discos*
27 **TU**—*Shakira—Sony Discos*
28 **MI PC**—*Juan Luis Guerra 440—Karen/Caiman*
29 **EL PODER DE TU AMOR**—*Ricardo Montaner—WEA Latina*
30 **QUE HABRIA SIDO DE MI**—*Víctor Manuelle—Sony Discos*
31 **ME HACES MUCHA FALTA**—*Los Tucanes De Tijuana—EMI Latin*
32 **PALOMITA BLANCA**—*Juan Luis Guerra 440—Karen/Caiman*
33 **ALGUNA VEZ**—*Christian Castro—Ariola/BMG Latin*
34 **ESPERANZA**—*Enrique Iglesias—Fonovisa*
35 **LA OTRA PARTE DEL AMOR**—*Limite—Universal Latino*
36 **COMO TE RECUERDO**—*Los Temerarios—Fonovisa*
37 **INEVITABLE**—*Shakira—Sony Discos*
38 **UNA VOZ EN EL ALMA**—*Millie—EMI Latin*
39 **SUBLIME MUJER**—*Vicente Fernández—Sony Discos*
40 **TU SABES BIEN**—*Ednita Nazario—EMI Latin*

Hot Latin Tracks Imprints

Pos. IMPRINT *(No. Of Charted Tracks)*

1 **SONY DISCOS** *(53)*
2 **FONOVISA** *(29)*
3 **EMI LATIN** *(32)*
4 **ARIOLA** *(20)*
5 **WEA LATINA** *(14)*
6 **UNIVERSAL LATINO** *(17)*
7 **KAREN** *(4)*
8 **C2** *(3)*
9 **MUSART** *(5)*
10 **WORK** *(2)*

Hot Latin Tracks Labels

Pos. LABEL *(No. Of Charted Tracks)*

1 **SONY DISCOS** *(69)*
2 **FONOVISA** *(31)*
3 **EMI LATIN** *(38)*
4 **BMG LATIN** *(32)*
5 **WEA LATINA** *(21)*

Hot Latin Tracks Producers

Pos. PRODUCER *(No. Of Charted Tracks)*

1 **PEDRO RAMIREZ** *(6)*
2 **RUDY PEREZ** *(10)*
3 **BEBU SILVETTI** *(4)*
4 **JUAN LUIS GUERRA** *(3)*
5 **ESTEFANO** *(4)*
6 **PEPE AGUILAR** *(5)*
7 **KIKE SANTANDER** *(5)*
8 **JAVIER MARTINEZ** *(3)*
9 **SERGIO GEORGE** *(6)*
10 **JESUS GUILLEN** *(1)*
11 **RAMON SANCHEZ** *(7)*
12 **RAFAEL PEREZ-BOTIJA** *(2)*
13 **GUSTAVO FELIX** *(5)*
14 **ROBI ROSA** *(4)*
15 **MARCELLO AZEVEDO** *(3)*
16 **ADOLFO ANGEL ALBA** *(3)*
17 **ALEX ZEPEDA** *(4)*
18 **ROBERTO CORA** *(6)*
19 **ALEJANDRO JAEN** *(3)*
20 **JOSE LUGO** *(2)*
21 **LUIS MIGUEL** *(2)*
22 **LOS TIGRES DEL NORTE** *(3)*
23 **SHAKIRA MEBARAK R.** *(4)*
24 **LOS MISMOS** *(2)*
25 **JUAN GABRIEL** *(4)*

Sony DISCOS

hot latin tracks

Are you

ready for Year 2000 Knockouts?

Best
Music
Guaranteed

BMG
U.S. LATIN

© 1999 BMG Music

1999 the year in music

Top Tropical/Salsa Album Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 ELVIS CRESPO *(2) Sony Discos*
2 BUENA VISTA SOCIAL CLUB *(1) World Circuit/Nonesuch/AG*
3 IBRAHIM FERRER *(1) World Circuit/Nonesuch/AG*
4 JUAN LUIS GUERRA 440 *(1) Karen/Universal Latino*
5 MARC ANTHONY *(1) RMM*
(1) RMM/Sony Discos
(1) Sony Discos
6 VICTOR MANUELLE *(2) Sony Discos*
7 TITO ROJAS *(1) M.P./Sony Discos*
8 DLG *(1) Sony Discos*
9 JERRY RIVERA *(1) Sony Discos*
10 TONNY TUN TUN *(1) Caiman*

Top Tropical/Salsa Albums

Pos. TITLE—*Artist—Imprint/Label*

1 SUAVEMENTE—*Elvis Crespo—Sony Discos*
2 BUENA VISTA SOCIAL CLUB—*Buena Vista Social Club—World Circuit/Nonesuch/AG*
3 PINTAME—*Elvis Crespo—Sony Discos*
4 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—*Ibrahim Ferrer—World Circuit/Nonesuch/AG*
5 DANCE WITH ME—*Soundtrack—Epic/Sony Discos*
6 NI ES LO MISMO NI ES IGUAL—*Juan Luis Guerra 440—Karen/Universal Latino*
7 CONTRA LA CORRIENTE—*Marc Anthony—RMM*
8 ALEGRIAS Y PENAS—*Tito Rojas—M.P./Sony Discos*
9 GOTCHA!—*DLG—Sony Discos*
10 DE OTRA MANERA—*Jerry Rivera—Sony Discos*
11 CAMINANDO—*Tonny Tun Tun—Caiman*
12 THE DYNASTY—*Grupomania—Sony Discos*
13 INCONFUNDIBLE—*Victor Manuelle—Sony Discos*
14 UN SEGUNDO SENTIMIENTO—*Charlie Zaa—Sonolux/Sony Discos*
15 INTRODUCING...RUBEN GONZALEZ—*Ruben Gonzalez—World Circuit/Nonesuch/AG*

Top Tropical/Salsa Album Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 SONY DISCOS *(13)*
2 NONESUCH *(5)*
3 WORLD CIRCUIT *(4)*
4 EPIC *(1)*
5 RMM *(7)*

Top Tropical/Salsa Album Labels

Pos. LABEL *(No. Of Charted Albums)*

1 SONY DISCOS *(26)*
2 ATLANTIC GROUP *(5)*
3 RMM *(7)*
4 UNIVERSAL LATINO *(2)*
5 CAIMAN *(2)*

Hot Tropical/Salsa Tracks Artists

Pos. ARTIST *(No. Of Charted Tracks) Imprint/Label*

1 ELVIS CRESPO *(9) Sony Discos*
2 JUAN LUIS GUERRA 440 *(3) Karen/Caiman*
3 VICTOR MANUELLE *(7) Sony Discos*
4 MARC ANTHONY *(2) RMM*
(1) Columbia/Sony Discos
(1) WORK/Sony Discos
5 JERRY RIVERA *(3) Sony Discos*
6 RICKY MARTIN *(3) C2/Sony Discos*
(1) Sony Discos
7 GRUPOMANIA *(4) Sony Discos*
8 GISSELLE *(4) Ariola/BMG Latin*
9 GILBERTO SANTA ROSA *(3) Sony Discos*
10 FRANKIE NEGRON *(3) WEAcarbe/WEA Latina*

Hot Tropical/Salsa Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 EL NIAGARA EN BICICLETA—*Juan Luis Guerra 440—Karen/Caiman*
2 NO ME AMES—*Jennifer Lopez With Marc Anthony—WORK/Sony Discos*
3 PINTAME—*Elvis Crespo—Sony Discos*
4 ESE—*Jerry Rivera—Sony Discos*
5 DEJATE QUERER—*Gilberto Santa Rosa—Sony Discos*
6 QUE HABRIA SIDO DE MI—*Victor Manuelle—Sony Discos*
7 POR MUJERES COMO TU—*Tito Rojas—M.P./Sony Discos*
8 LIVIN' LA VIDA LOCA—*Ricky Martin—C2/Sony Discos*
9 MI PC—*Juan Luis Guerra 440—Karen/Caiman*
10 QUE TE VAS—*George LaMond—Prestigio/Sony Discos*
11 ESTAS ENAMORADA—*Limite 21—EMI Latin*
12 BAILAMOS—*Enrique Iglesias—Fanovisa/Interscope/Universal Latino*
13 NINA BONITA—*Grupomania—Sony Discos*
14 DIMELO—*Marc Anthony—Columbia/Sony Discos*
15 EN LAS NUBES—*Manny Manuel—Merengazo/RMM*

Elvis Crespo

Hot Tropical/Salsa Tracks Imprints

Pos. IMPRINT *(No. Of Charted Tracks)*

1 SONY DISCOS *(43)*
2 EMI LATIN *(18)*
3 KAREN *(5)*
4 RMM *(11)*
5 WEA LATINA *(12)*

Hot Tropical/Salsa Tracks Labels

Pos. LABEL *(No. Of Charted Tracks)*

1 SONY DISCOS *(64)*
2 WEA LATINA *(19)*
3 CAIMAN *(10)*
4 BMG LATIN *(18)*
5 EMI LATIN *(18)*

Juan Luis Guerra 440

Sony DISCOS

tropical/salsa

Karen Publishing.
Felicita a su artista exclusivo
Juan Luis Guerra
Por haber obtenido el premio
canción Tropical del año de la revista Billboard
con el tema
El Niagara en bicicleta
que esta incluido en su producción
Ni es Lo mismo Ni es igual
TRANQUILO
BOBBY
TRANQUILO
UNIVERSAL
A UNIVERSAL MUSIC COMPANY

1999 the year in music

Top Regional Mexican Album Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 SELENA *(2) EMI Latin*
2 LOS TRI-O *(1) Ariola/BMG Latin*
3 PEPE AGUILAR *(3) Musart/Balboa*
4 VICENTE FERNANDEZ *(2) Sony Discos*
5 LOS TIGRES DEL NORTE *(2) Fonovisa*
6 LOS TEMERARIOS *(2) Fonovisa*
7 ALEJANDRO FERNANDEZ *(1) Sony Discos*
8 CONJUNTO PRIMAVERA *(2) Fonovisa*
9 INTOCABLE *(4) EMI Latin*
10 LOS TUCANES DE TIJUANA *(2) EMI Latin*

Top Regional Mexican Albums

Pos. TITLE—*Artist—Imprint/Label*

1 ALL MY HITS TODOS MIS EXITOS—*Selena—EMI Latin*
2 NUESTRO AMOR—*Los Tri-O—Ariola/BMG Latin*
3 HERENCIA DE FAMILIA—*Los Tigres Del Norte—Fonovisa*
4 ENTRE EL AMOR Y YO—*Vicente Fernández—Sony Discos*
5 15 EXITOS PARA SIEMPRE—*Los Temerarios—Fonovisa*
6 MI VERDAD—*Alejandro Fernández—Sony Discos*
7 CON MARIACHI—*Pepe Aguilar—Musart/Balboa*
8 NECESITO DECIRTE—*Conjunto Primavera—Fonovisa*
9 JUAN GABRIEL CON BANDA...EL RECODO!!!—*Juan Gabriel Con Banda El Recodo—Ariola/BMG Latin*
10 CONTIGO—*Intocable—EMI Latin*
11 POR EL AMOR DE SIEMPRE—*Pepe Aguilar—Musart/Balboa*
12 ALMA—*Conjunto Alma Norteña—CDM*
13 NORTENO 2000—*Los Huracanes Del Norte—Fonovisa*
14 AMOR PLATONICO—*Los Tucanes De Tijuana—EMI Latin*
15 LOS MAS BUSCADOS—*Los Tucanes De Tijuana—EMI Latin*

Top Regional Mexican Album Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 EMI LATIN *(12)*
2 FONOVISA *(19)*
3 SONY DISCOS *(10)*
4 ARIOLA *(2)*
5 MUSART *(4)*

Top Regional Mexican Album Labels

Pos. LABEL *(No. Of Charted Albums)*

1 EMI LATIN *(15)*
2 FONOVISA *(23)*
3 SONY DISCOS *(12)*
4 BMG LATIN *(7)*
5 BALBOA *(4)*

Hot Regional Mexican Tracks Artists

Pos. ARTIST *(No. Of Charted Tracks) Imprint/Label*

1 VICENTE FERNANDEZ *(5) Sony Discos*
2 CONJUNTO PRIMAVERA *(2) Fonovisa*
3 LOS TUCANES DE TIJUANA *(6) EMI Latin*
4 LOS TEMERARIOS *(4) Fonovisa*
5 MARCO ANTONIO SOLIS *(4) Fonovisa*
6 TIRANOS DEL NORTE *(4) Sony Discos*
7 LIMITE *(3) Universal Latino*
8 PEPE AGUILAR *(5) Musart/Balboa*
9 LOS TIGRES DEL NORTE *(4) Fonovisa*
10 JUAN GABRIEL *(6) Ariola/BMG Latin*

Hot Regional Mexican Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 NECESITO DECIRTE—*Conjunto Primavera—Fonovisa*
2 CREI—*Tiranos Del Norte—Sony Discos*
3 ME VOY A QUITAR DE EN MEDIO—*Vicente Fernández—Sony Discos*
4 LAGRIMAS—*Los Tigres Del Norte—Fonovisa*
5 EL PEOR DE MIS FRACASOS—*Marco Antonio Solís—Fonovisa*
6 SI TE PUDIERA MENTIR—*Marco Antonio Solís—Fonovisa*
7 ME ESTOY ACOSTUMBRANDO A TI—*Pepe Aguilar—Musart/Balboa*
8 AMOR PLATONICO—*Los Tucanes De Tijuana—EMI Latin*
9 QUE BONITO—*Los Mismos—EMI Latin*
10 ME HACES MUCHA FALTA—*Los Tucanes De Tijuana—EMI Latin*
11 LOCO—*Alejandro Fernández—Sony Discos*
12 COMO TE RECUERDO—*Los Temerarios—Fonovisa*
13 LA OTRA PARTE DEL AMOR—*Límite—Universal Latino*
14 ADORABLE MENTIROSA—*Juan Gabriel Con Banda El Recodo—Ariola/BMG Latin*
15 PASION—*Límite—Universal Latino*

Selena

Vicente Fernández

Conjunto Primavera

Hot Regional Mexican Tracks Imprints

Pos. IMPRINT *(No. Of Charted Tracks)*

1 FONOVISA *(40)*
2 SONY DISCOS *(23)*
3 EMI LATIN *(23)*
4 DISA *(14)*
5 UNIVERSAL LATINO *(7)*

Hot Regional Mexican Tracks Labels

Pos. LABEL *(No. Of Charted Tracks)*

1 FONOVISA *(48)*
2 EMI LATIN *(37)*
3 SONY DISCOS *(26)*
4 BMG LATIN *(18)*
5 UNIVERSAL LATINO *(8)*

regional mexican

CRITICS' CHOICE
Continued from page YE-67

7. **Beth Orton**, "Central Reservation" (Arista).
8. "The Matrix: Music From The Motion Picture," original soundtrack (Maverick/Warner Bros.).
9. "Austin Powers: The Spy Who Shagged Me—Music From the Motion Picture," original soundtrack (Maverick/Warner Bros.).
10. **Sebadoh**, "The Sebadoh" (Sub Pop/Sire).

GAIL MITCHELL
R&B Music Editor

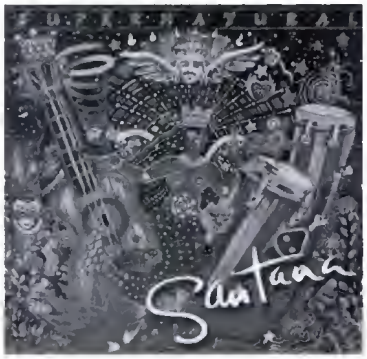
1. Tie: **Angie Stone**, "Black Diamond" (Arista); **Santana**, "Supernatural" (Arista).
2. **Macy Gray**, "On How Life Is" (Epic).
3. **The Artist**, "Rave Un2 The Joy Fantastic" (NPG/Arista).
4. **Eric Benét**, "A Day In The Life" (Warner Bros.).
5. **Rahsaan Patterson**, "Love In Stereo" (MCA).
6. Tie: **Joe Sample Featuring Lalah Hathaway**, "The Song Lives On" (PRA/GRP); **Diana Krall**, "When I Look In Your Eyes" (Verve).
7. Tie: **Donell Jones**, "Where I Wanna Be" (LaFace/Arista); **Mint Condition**, "Life's Aquarium" (Elektra).
8. **Grenique**, "Black Butterfly" (Motown).
9. **N'Dambi**, "Little Lost Girls Blues" (cheeky-i Productions).
10. Tie: **TLC**, "Fanmail" (LaFace/Arista); **Eve**, "Let There Be...Eve—Ruff Ryders' First Lady" (Ruff Ryders/Interscope).

CHRIS MORRIS
Senior Writer

1. **Thee Michelle Gun Elephant**, "Gear Blues" (Triad/Heat Wave), and Sept. 22 at the Garage in L.A. Ultra-hot Japanese rock 'n' roll band blows away everything else on the planet, American contenders included.
2. **Moby**, "Play" (V2). Techno + blues + gospel = revelation.
3. **Johnny Dowd**, "Pictures From Life's Other Side" (Koch). Fresh American Gothic horrors from Ithaca, N.Y.'s musical Grim Reaper.
4. **Captain Beefheart & His Magic Band**, "Grow Fins: Rarities 1965–82" (Revenant). Five CDs of unreleased Cappy Don Van Vliet & Co. Yowsah!
5. **Houndog**, "Houndog" (Legacy/Columbia). Dark-hued, unsettling mysterioso blues from Los Lobos' Dave Hidalgo and Mike Halby.
6. **The Streetwalkin Cheetahs**, "Live On KXLU" (Triple X). L.A.'s rockingest band is upsettin' the nation with badass shows like this one.
7. **Mighty Mo Rodgers**, "Blues Is My Wailin' Wall" (North Star). A wholly distinctive concept in contemporary blues, rendered with warmth, wit and soulful power.
8. **Brad Mehldau**, "Elegiac Cycles" (Warner Bros.). Like Ornette said, beauty is a rare thing, and Mehldau solo delivers it in spades.
9. **The Aluminum Group**, "Pedals" (Minty Fresh). Roll over Cole Porter, 'cause Chicago's songwriting Navin brothers are telling Irving Berlin the news.
10. **Los Zafiros**, "Bossa Cubana" (Nonesuch). Wigged-out '60s Cuban doo-wop. Reissue of the year.

MELINDA NEWMAN
West Coast Bureau Chief

1. **Robbie Williams**, "The Ego Has Landed" (Capitol).
2. **Linda Ronstadt & Emmylou Harris**, "Western Wall: The Tucson Sessions" (Asylum).
3. **Owsley**, "Owsley" (Giant).
4. **Bruce Springsteen**, Oct. 17 at Staples Center in Los Angeles.
5. **Eurythmics**, Nov. 4 at Staples Center in Los Angeles.
6. **Foo Fighters**, "There Is Nothing Left To Lose" (Roswell/RCA).
7. **The Dixie Chicks**, "Fly" (Monument/Sony Nashville).
8. **Rage Against The Machine**, "The Battle Of Los Angeles" (Epic).
9. **Tal Bachman**, "Tal Bachman" (Columbia).
10. Top Singles: **TLC**, "Unpretty" (LaFace/Arista); **Garth Brooks**, "It Don't Matter To The Sun" (Capitol); **Len**, "Steal My Sunshine" (Work); **Martina McBride**, "Whatever You Say" (RCA); **Goo Goo Dolls**, "Black Balloon" (Warner Bros.).



SUSAN NUNZIATA
Monoging Editor

1. **Tom Waits**, "Mule Variations" (Epitaph).
2. **Mary J. Blige**, "Mary" (MCA).
3. Tie: **Santana**, "Supernatural" (Arista); **Eurythmics**, "Peace" (Arista).
4. **Macy Gray**, "On How Life Is" (Epic).
5. **Janice Robinson**, "The Color Within Me" (Warner Bros.).
6. **Lou Bega**, "A Little Bit Of Mambo" (RCA).
7. **Ricky Martin**, "Ricky Martin" (C2/Columbia).
8. **Various Artists**, "Return Of The Grievous Angel: A Tribute To Gram Parsons" (Almo Sounds)
9. **David Bowie**, "hours..." (Virgin).
10. **Kelly Willis**, "What I Deserve" (Rykodisc).

MICHAEL PAOLETTA
Dance Music Editor/Albums Reviews & Previews Editor

1. **Everything But The Girl**, "Temperamental" (Atlantic).
2. **Basement Jaxx**, "Remedy" (XL Recordings/Astralwerks).
3. **Mary J. Blige**, "Mary" (MCA).
4. **Angie Stone**, "Black Diamond" (Arista).
5. **Janice Robinson**, "The Color Within Me" (Warner Bros.).

6. **Faze Action**, "Moving Cities" (Nuphonic/F-111).
7. **Christian Falk**, "Quel Bordel" (Atlantic).
8. **Moloko**, "Sing It Back" (Echo/F-111).
9. **Sunkids Featuring Chance**, "Rescue Me" (Yellorange).
10. **Pete Heller**, "Big Love" (Subliminal).

DEBORAH EVANS PRICE
Country Music/Nashville Associote Editor

1. **Steven Curtis Chapman**, "Speechless" (Sparrow).
2. **Russ Taff**, "Right Here, Right Now" (Benson).
3. Tie: **Andy Denton**, "Midnight Of Hope" (KMG); **Various Artists**, "Streams" (Word).
4. Tie: **Newsboys**, "Love, Liberty, Disco" (Sparrow); **Third Day**, "Time" (Essential).
5. **June Carter Cash**, "Press On" (Small Hairy Dog/Risk).
6. **Charlie Daniels**, "Tailgate Party" (Blue Hat).
7. **Margaret Becker**, "What Kind Of Love" (Sparrow).
8. Tie: **Bellamy Brothers**, "Lonely Planet" (Bellamy Brothers/Blue Hat); **Brad Paisley**, "Who Needs Pictures" (Arista).
9. **Backstreet Boys**, "Millennium" (Jive). This was No. 1 on my 9-year-old son Trey's list.
10. Best Singles: Country: **George Jones**, "Choices" (Asylum); Christian: **Jon Anderson** with 4HIM, "The Only Thing I Need" (Word); Pop/rock: **Smash Mouth**, "All Star" (Interscope); **The Waiting** "Unfazed" (Sparrow); **Santana With Rob Thomas**, "Smooth" (Arista).

DOMINIC PRIDE
International Music Editor

1. **Oceania**, "Kotahitanga (Bullet Park Mix)" (Point Music/Decca). Maori beats and the inspiring vocals of Hinewehi Mohi.
2. **Raissa**, "Believer" (Polydor U.K.). "And I heard her voice, now I'm a believer."
3. **Stellar***, "Mix" (Epic New Zealand). Memo to Sony people everywhere: Pick this up in 2000.
4. **Chicane**, "Saltwater" (Xtravaganza). Lush, bubbling house meets the theme from "Harry's Game."
5. **Beth Hirsch**, "P. Town Rubies" (Dorado). Air's vocalist strides out on her own.
6. **Fred & Roxy**, "Something For The Weekend" (Echo Records). Fresh pure pop, ready to go.
7. Tie: **State Of Bengal**, "Visual Audio" (One Little Indian); **Emilia Torriani**, "Love In The Time Of Science" (One Little Indian). Two engaging records from a label taking risks.
8. **Apollo 440**, "Gettin' High On Your Own Supply" (Stealth Sonic Recordings/Epic U.K.). Preserving the Status Quo.
9. **Nitin Sawnhey**, Sept. 14 at London Embassy Rooms. Soul, flamenco, Indian chanting and Robbert Oppenheimer, all in one night.
10. **Talvin Singh** winning the Mercury Music Prize. Vindication of Talvin's hard work and talent.

SEAN ROSS
Editor, Airplay Monitor

1. **Blink-182**, "What's My Age Again?" (MCA). If they hate growing up, why do they show so much more maturity each time out?
2. **TLC**, "No Scrubs" (LaFace/Arista). Single-handedly settled the score for years of hip-hop misogyny even before a zillion other women got their punches in.
3. **Madonna**, "Beautiful Stranger" (Maverick/Warner Bros.). Intended as a genre exercise, ended up as her best single since "Vogue."
4. **Armand Van Helden Featuring Duane Harden**, "You Don't Know Me" (Armed). One of several U.K. dance hits ("Blue" and "Sweet Like Chocolate," too) that should have finished what Cher started at top-40 radio this year, but didn't see wide U.S. release. The strongest lyric in recent memory and a vocal that needs no vocodering.
5. **Violator Featuring Q-Tip**, "Vivrant Thing" (Violator/Def Jam).
6. **Lou Bega**, "Mambo No. 5 (A Little Bit Of...)" (RCA). Call it a trifle if you want, but it breathed life into swing, instead of just pumping enough wattage through the body to make it lurch forward.

Continued on page YE-91

1999 the year in music

Top Classical Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 **ANDREA BOCELLI** *(3) Philips/Universal Classics Group*
(2) DG/Universal Classics Group
2 **YO-YO MA** *(4) Sony Classical*
3 **DON CAMPBELL** *(3) Children's Group/ Atlantic/AG*
(1) Spring Hill/Allegro
4 **ANDRE RIEU** *(3) Philips/Universal Classics Group*
5 **CECILIA BARTOLI** *(3) Decca/Universal Classics Group*
(2) DG/Universal Classics Group
6 **WYNTON MARSALIS** *(1) Sony Classical*
7 **PLACIDO DOMINGO** *(2) Decca/Universal Classics Group*
(1) Atlantic/AG
(1) Sony Classical
8 **LUCIANO PAVAROTTI** *(3) Decca/Universal Classics Group*
(1) Atlantic/AG
(1) Q Records/AG
9 **JOSE CARRERAS** *(1) Atlantic/AG*
(1) Decca/Universal Classics Group
10 **JAMES LEVINE** *(1) Atlantic/AC*

Top Classical Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **ARIA - THE OPERA ALBUM**—*Andrea Bocelli—Philips/Universal Classics Group*
2 **VIAGGIO ITALIANO**—*Andrea Bocelli—Philips/Universal Classics Group*
3 **THE 3 TENORS: PARIS 1998**—*Carreras-Domingo-Pavarotti (Levine)—Atlantic/AG*
4 **THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!**—*Various Artists—Circa/Virgin/Angel Records*
5 **SIMPLY BAROQUE**—*Yo-Yo Ma—Sony Classical*
6 **SACRED ARIAS**—*Andrea Bocelli—Philips/Universal Classics Group*
7 **CLASSIC WYNTON**—*Wynton Marsalis—Sony Classical*
8 **ROMANTIC MOMENTS**—*Andre Rieu—Philips/Universal Classics Group*
9 **THE MOZART EFFECT - MUSIC FOR CHILDREN VOL. 1: TUNE UP YOUR MIND**—*Don Campbell—Children's Group/Atlantic/AG*
10 **THE BEST OPERA ALBUM IN THE WORLD...EVER!**—*Various Artists—Circa/Virgin/Angel Records*
11 **A HYMN FOR THE WORLD 2**—*Bartoli/Bocelli/Terfel—DG/Universal Classics Group*
12 **A GALA CHRISTMAS IN VIENNA**—*Domingo/Brightman/Lotti—Sony Classical*
13 **MUSIC FOR THE MOZART EFFECT VOL. 1: STRENGTHEN THE MIND**—*Don Campbell—Spring Hill/Allegro*
14 **LIVE IN ITALY**—*Cecilia Bartoli—Decca/Universal Classics Group*
15 **THE MOZART EFFECT - MUSIC FOR BABIES: PLAYTIME TO SLEEPYTIME**—*Don Campbell—Children's Group/Atlantic/AG*

Top Classical Imprints

Pos. IMPRINT *(No. Of Charted Albums) Imprint/Label*

1 **PHILIPS** *(7)*
2 **SONY CLASSICAL** *(12)*
3 **ATLANTIC** *(4)*
4 **DECCA** *(12)*
T5 **CIRCA** *(2)*
T5 **VIRGIN** *(2)*

PHILIPS

Top Classical Labels

Pos. LABEL *(No. Of Charted Albums)*

1 **UNIVERSAL CLASSICS GROUP** *(25)*
2 **SONY CLASSICAL** *(12)*
3 **ATLANTIC GROUP** *(9)*
4 **ANGEL RECORDS** *(8)*
5 **ALLEGRO** *(2)*

UNIVERSAL

Top Classical Crossover Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 **LONDON SYMPHONY ORCHESTRA** *(3) Sony Classical*
(1) Nemo Studio/Angel/Angel Records
(1) RCA Victor/BMG Classics
2 **CHARLOTTE CHURCH** *(1) Sony Classical*
3 **SARAH BRIGHTMAN** *(2) Nemo Studio/Angel/Angel Records*
(1) Really Useful/Decca/Universal Classics Group
4 **JOHN WILLIAMS** *(3) Sony Classical*
(1) RCA Victor/BMG Classics
5 **JAMES HORNER** *(1) Sony Classical*
6 **CHRISTOPHER PARKENING** *(1) Sony Classical*
7 **HELMUT LOTTI** *(1) RCA Victor/BMG Classics*
T8 **THE BOSTON POPS ORCHESTRA** *(3) RCA Victor/BMG Classics*
T8 **KEITH LOCKHART** *(3) RCA Victor/BMG Classics*
10 **POPE JOHN PAUL II** *(1) Sony Classical*

Top Classical Crossover Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **STAR WARS EPISODE I: THE PHANTOM MENACE**—*London Symphony Orchestra (Williams)—Sony Classical*
2 **VOICE OF AN ANGEL**—*Charlotte Church—Sony Classical*
3 **BACK TO TITANIC**—*London Symphony Orchestra (Harner)—Sony Classical*
4 **EDEN**—*Sarah Brightman—Nemo Studio/Angel/Angel Records*
5 **TIME TO SAY GOODBYE**—*Sarah Brightman & The London Symphony Orchestra—Nemo Studio/Angel/Angel Records*
6 **THE ANDREW LLOYD WEBBER COLLECTION**—*Sarah Brightman—Really Useful/Decca/Universal Classics Group*

Andrea Bocelli

7 **STEPMOM**—*John Williams/Christopher Parkening—Sony Classical*
8 **PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA**—*Various Artists—Decca/Universal Classics Group*
9 **HOLIDAY POPS**—*Boston Pops Orchestra (Lockhart)—RCA Victor/BMG Classics*
10 **GOES CLASSIC**—*Helmut Lotti—RCA Victor/BMG Classics*
11 **ABBA PATER**—*Pope John Paul II—Sony Classical*
12 **STORM**—*Vanessa-Mae—Virgin*
13 **KASHMIR: SYMPHONIC LED ZEPPELIN**—*London Philharmonic (Scholes)—Point Music/Universal Classics Group*
14 **JONATHAN ELIAS - THE PRAYER CYCLE**—*Various Artists—Sony Classical*
15 **THE RED VIOLIN**—*Joshua Bell/Esa-Pekka Salonen—Sony Classical*

Top Classical Crossover Imprints

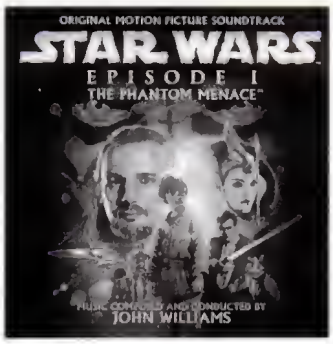
Pos. IMPRINT *(No. Of Charted Albums)*

1 **SONY CLASSICAL** *(12)*
2 **ANGEL** *(3)*
3 **NEMO STUDIO** *(2)*
4 **DECCA** *(6)*
5 **RCA VICTOR** *(6)*

Top Classical Crossover Labels

Pos. LABEL *(No. Of Charted Albums)*

1 **SONY CLASSICAL** *(12)*
2 **ANGEL RECORDS** *(3)*
3 **UNIVERSAL CLASSICS GROUP** *(8)*
4 **BMG CLASSICS** *(6)*
5 **ATLANTIC GROUP** *(6)*



Top Combined Classical Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 **SONY CLASSICAL** *(31)*
2 **PHILIPS** *(13)*
3 **ANGEL** *(4)*
4 **NEMO STUDIO** *(2)*
5 **DECCA** *(12)*
6 **RCA VICTOR** *(21)*
7 **LONDON** *(15)*
8 **ATLANTIC** *(5)*
9 **DIRECT SOURCE SPECIAL PRODUCTS** *(20)*
10 **REALLY USEFUL** *(1)*

SONY CLASSICAL

Top Combined Classical Labels

Pos. LABEL *(No. Of Charted Albums)*

1 **SONY CLASSICAL** *(31)*
2 **UNIVERSAL CLASSICS GROUP** *(57)*
3 **ANGEL RECORDS** *(15)*
4 **ATLANTIC GROUP** *(19)*
5 **BMG CLASSICS** *(24)*

Top Combined Classical Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 **SONY** *(31)*
2 **UNIVERSAL** *(58)*
3 **EMD** *(16)*
4 **INDEPENDENTS** *(89)*
5 **WEA** *(19)*
6 **BMG** *(25)*

Sony Music Entertainment Inc

classical

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1999 the year in music

Top Mid-Price Classical Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

T1 **JOSE CARRERAS** *(4) Sony Classical*
T1 **PLACIDO DOMINGO** *(4) Sony Classical*
T1 **LUCIANO PAVAROTTI** *(4) Sony Classical*
4 **THE BOSTON POPS ORCHESTRA** *(1) Philips/Universal Classics Group*
(1) RCA Victor/BMG Classics
(1) RCA/BMG Classics
5 **ARTHUR FIEDLER** *(1) RCA*
(1) RCA Victor

Top Mid-Price Classical Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **MOZART FOR YOUR MIND**—*Various Artists—Philips/Universal Classics Group*
2 **BUILD YOUR BABY'S BRAIN THROUGH MUSIC**—*Various Artists—Sony Classical*
3 **A TENOR'S CHRISTMAS**—*Carreras-Domingo-Pavarotti—Sony Classical*
4 **MOZART FOR MOTHERS-TO-BE**—*Various Artists—Philips/Universal Classics Group*
5 **MOZART FOR MEDITATION**—*Various Artists—Philips/Universal Classics Group*
6 **BUILD YOUR BABY'S BRAIN 2**—*Various Artists—Sony Classical*
7 **PACHELBEL CANON**—*Various Artists—RCA Victor/BMG Classics*
8 **THE ONLY CLASSICAL CD YOU'LL EVER NEED**—*Various Artists—RCA Victor/BMG Classics*
9 **CHRISTMAS FAVORITES**—*Carreras-Domingo-Pavarotti—Sony Classical*
10 **MOZART IN THE MORNING**—*Various Artists—Philips/Universal Classics Group*
11 **GREAT PIANISTS: THE COMPLETE GUIDE**—*Various Artists—Philips/Universal Classics Group*
12 **CHRISTMAS FESTIVAL**—*Boston Pops Orchestra (Fiedler)—RCA Victor/BMG Classics*
13 **A TENOR'S VALENTINE**—*Carreras-Domingo-Pavarotti—Sony Classical*
14 **BEETHOVEN AT BEDTIME**—*Various Artists—Philips/Universal Classics Group*
15 **BABY NEEDS MOZART**—*Various Artists—Delos*

Top Mid-Price Classical Imprints

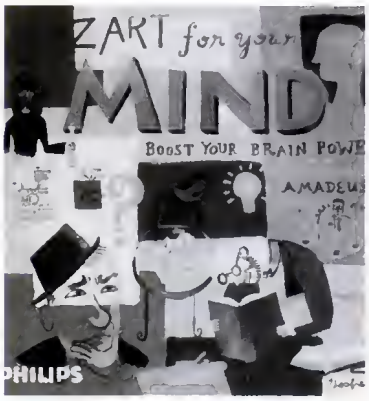
Pos. IMPRINT *(No. Of Charted Albums)*

1 **PHILIPS** *(17)*
2 **SONY CLASSICAL** *(13)*
3 **RCA VICTOR** *(15)*
4 **DECCA** *(7)*
5 **ERATO** *(2)*

PHILIPS

classical

Placido Domingo



Top Mid-Price Classical Labels

Pos. LABEL *(No. Of Charted Albums)*

1 **UNIVERSAL CLASSICS GROUP** *(29)*
2 **SONY CLASSICAL** *(13)*
3 **BMG CLASSICS** *(16)*
4 **ATLANTIC GROUP** *(2)*
5 **ANGEL RECORDS** *(5)*

UNIVERSAL

Luciano Pavarotti

Jose Carreras

Top Budget Classical Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 **JOHN BAYLESS** *(2) Intersound*
2 **THE NETHERLANDS PHILHARMONIC ORCHESTRA** *(1) Laserlight*
T3 **BERLIN SYMPHONY ORCHESTRA** *(1) Laserlight*
T3 **PETER WOHLERT** *(1) Laserlight*
5 **JOHN WILLIAMS** *(1) Sony Classical*

Top Budget Classical Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **BEATLES GREATEST HITS**—*John Bayless—Intersound*
2 **BRAHMS SYMPHONY NO. 4/TRAGIC OVERTURE**—*The Netherlands Philharmonic Orchestra—Laserlight*
3 **BRUCKNER: SYMPHONY NO. 3**—*Various Artists—Laserlight*
4 **THE BEST OF MOZART**—*Various Artists—Laserlight*
5 **20 CLASSICAL FAVORITES**—*Various Artists—Madacy*
6 **CLASSICAL MIX**—*Various Artists—Point Classics*
7 **MOZART - GREATEST HITS**—*Various Artists—Reference Gold*
8 **CLASSICAL GREATNESS IN THE MAKING**—*Various Artists—NARM*
9 **BEETHOVEN: GREATEST HITS**—*Various Artists—Reference Gold*
10 **MOZART: 25 FAVORITES**—*Various Artists—Vox/Essex Entertainment*
11 **TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)**—*Berlin Symphony Orchestra (Wohlert)—Laserlight*
12 **A NUTCRACKER CHRISTMAS**—*Various Artists—Intersound*
13 **MOZART CLASSICS**—*Various Artists—Direct Source Special Products*
14 **BEETHOVEN CLASSICS**—*Various Artists—Direct Source Special Products*
15 **25 PIANO FAVORITES**—*Various Artists—Vox/Essex Entertainment*

Top Budget Classical Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

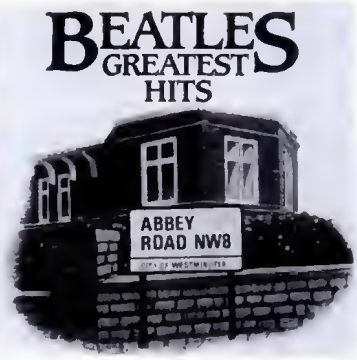
1 **LASERLIGHT** *(8)*
2 **MADACY** *(20)*
3 **DIRECT SOURCE SPECIAL PRODUCTS** *(13)*
4 **REFERENCE GOLD** *(8)*
5 **INTERSOUND** *(8)*

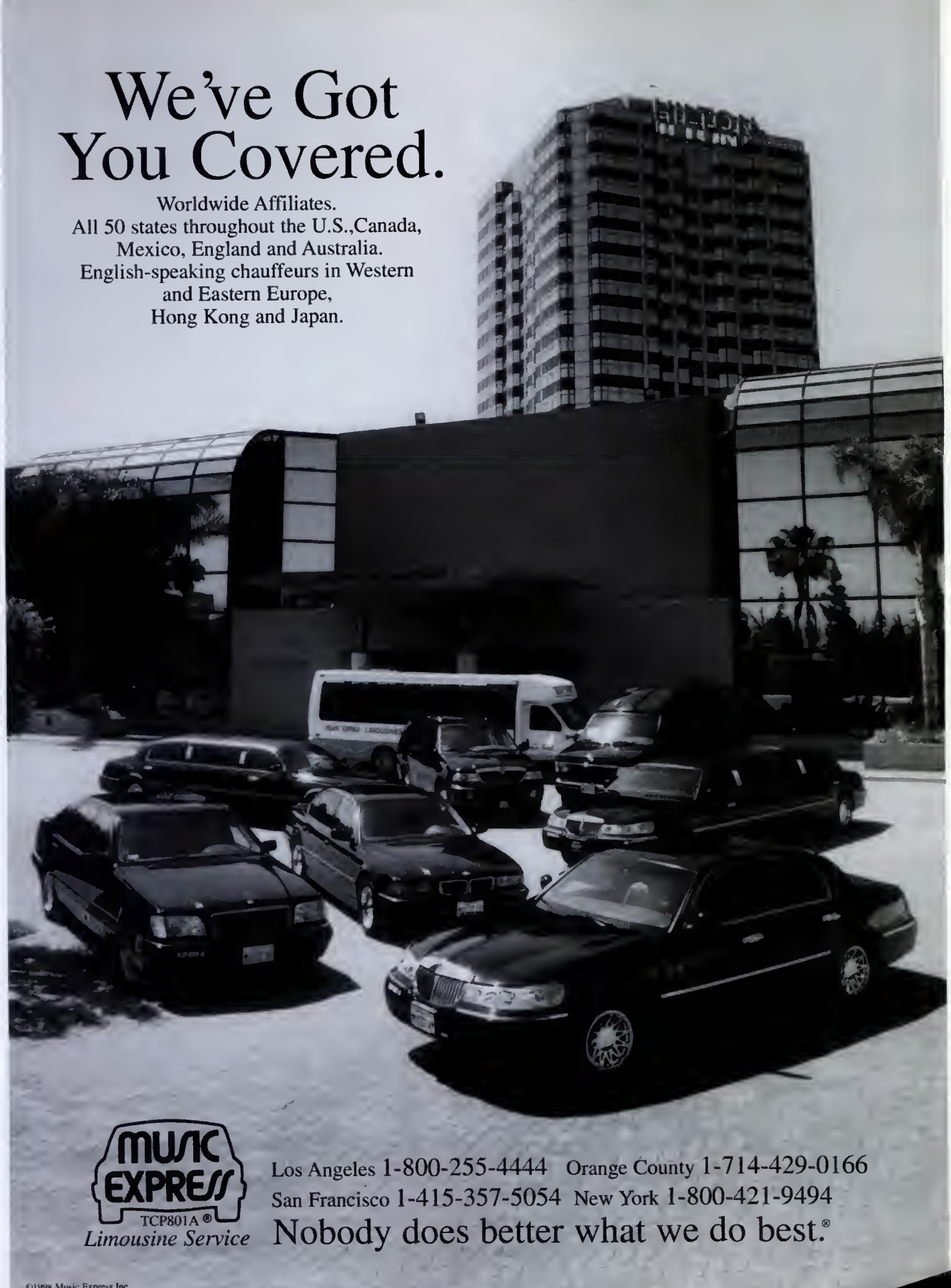
LASERLIGHT DIGITAL

Top Budget Classical Labels

Pos. LABEL *(No. Of Charted Albums)*

1 **LASERLIGHT** *(8)*
2 **MADACY** *(20)*
3 **DIRECT SOURCE SPECIAL PRODUCTS** *(13)*
4 **REFERENCE GOLD** *(8)*
5 **INTERSOUND** *(8)*





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1999 the year in music

Top Jazz Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 DIANA KRALL *(3) Impulse!/GRP/VG (1) Verve/VG*
2 HARRY CONNICK, JR. *(2) Columbia/GRG*
3 CASSANDRA WILSON *(1) Blue Note/Capitol*
4 HERBIE HANCOCK *(1) Verve/VG*
5 MILES DAVIS *(2) Legacy/Columbia/GRG*
6 TONY BENNETT *(1) RPM/Columbia/GRG*
7 WYNTON MARSALIS *(3) Sony Classical/Columbia/GRG (2) Columbia/GRG*
8 THE PHIL COLLINS BIG BAND *(1) Atlantic/AG*
9 VINCE GUARALDI TRIO *(1) Fantasy*
10 LOUIS ARMSTRONG *(1) GRP/VG (1) Verve/VG*

Top Jazz Albums

Pos. TITLE—*Artist—Imprint/Label*

1 COME BY ME—*Harry Connick, Jr.—Columbia/GRG*
2 WHEN I LOOK IN YOUR EYES—*Diana Krall—Verve/VG*
3 JAZZ FOR A RAINY AFTERNOON—*Various Artists—32 Jazz*
4 LOVE SCENES—*Diana Krall—Impulse!/GRP/VG*
5 TRAVELING MILES—*Cassandra Wilson—Blue Note/Capitol*
6 JAZZ FOR THE QUIET TIMES—*Various Artists—32 Jazz*
7 GERSHWIN'S WORLD—*Herbie Hancock—Verve/VG*
8 JAZZ FOR WHEN YOU'RE ALONE—*Various Artists—32 Jazz*
9 JAZZ FOR THE OPEN ROAD—*Various Artists—32 Jazz*
10 LOVE SONGS—*Miles Davis—Legacy/Columbia/GRG*
11 YULE B' SWINGIN'—*Various Artists—Hip-O*
12 BENNETT SINGS ELLINGTON HOT & COOL—*Tony Bennett—RPM/Columbia/GRG*
13 JAZZ - DISCOVER AN AMERICAN ORIGINAL—*Various Artists—NARM*
14 HAVE YOURSELF A MERRY LITTLE CHRISTMAS—*Diana Krall—Impulse!/GRP/VG*
15 JAZZ FOR A LAZY DAY—*Various Artists—32 Jazz*
16 JIM HALL & PAT METHENY—*Jim Hall & Pat Metheny—Telarc*
17 FABULOUS SWING COLLECTION—*Various Artists—RCA Victor*
18 STEPPIN' OUT - THE EARLY RECORDINGS—*Diana Krall—Impulse!/GRP/VG*
19 A HOT NIGHT IN PARIS—*The Phil Collins Big Band—Atlantic/AG*
20 PRICELESS JAZZ SAMPLER—*Various Artists—GRP/VG*
21 CHARLIE BROWN'S HOLIDAY HITS—*Vince Guaraldi Trio—Fantasy*
22 MIDNIGHT IN THE GARDEN OF GOOD AND EVIL—*Soundtrack—Malpaso/Warner Bros.*
23 TO SEE YOU—*Harry Connick, Jr.—Columbia/GRG*

Diana Krall

24 LIKE MINDS—*Gary Burton/Chick Corea/Pat Metheny/Roy Haynes/Dave Holland—Concord Jazz/Concord*
25 MONICA MANCINI—*Monica Mancini—PBS/Warner Bros.*

Top Jazz Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 COLUMBIA *(17)*
2 VERVE *(15)*
3 32 JAZZ *(6)*
4 GRP *(10)*
5 BLUE NOTE *(18)*
6 IMPULSE! *(7)*
7 RCA VICTOR *(8)*
8 CONCORD JAZZ *(10)*
9 HIP-O *(1)*
10 ATLANTIC *(4)*

COLUMBIA

Top Jazz Labels

Pos. LABEL *(No. Of Charted Albums)*

1 VERVE GROUP *(27)*
2 COLUMBIA RECORDS GROUP *(17)*
3 32 JAZZ *(6)*
4 CAPITOL *(18)*
5 CONCORD *(14)*

Top Contemporary Jazz Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 KENNY G *(2) Arista*
2 BONEY JAMES *(2) Warner Bros.*
3 QUINCY JONES *(1) Qwest/Warner Bros.*
4 KIRK WHALUM *(1) Warner Bros. (1) Warner Gospel/Warner Bros.*
5 DOWN TO THE BONE *(2) Internal Bass*
6 NAJEE *(1) Capitol (1) Verve Forecast/VG*
7 PAUL HARDCASTLE *(1) Trippin 'N' Rhythm/Push/V2*
T8 LALAH HATHAWAY *(1) PRA/GRP/VG*
T8 JOE SAMPLE *(1) PRA/GRP/VG*
10 THE RIPPINGTONS FEATURING RUSS FREEMAN *(1) Peak/Windham Hill Jazz/Windham Hill*

Harry Connick, Jr.

Kenny G

Top Contemporary Jazz Albums

Pos. TITLE—*Artist—Imprint/Label*

1 CLASSICS IN THE KEY OF G—*Kenny G—Arista*
2 KENNY G GREATEST HITS—*Kenny G—Arista*
3 BODY LANGUAGE—*Boney James—Warner Bros.*
4 FROM Q WITH LOVE—*Quincy Jones—Qwest/Warner Bros.*
5 THE SONG LIVES ON—*Joe Sample Featuring Lalah Hathaway—PRA/GRP/VG*
6 PLEASURES OF THE NIGHT—*Will Downing & Gerald Albright—Verve Forecast/VG*
7 FOR YOU—*Kirk Whalum—Warner Bros.*
8 MORNING TENDERNESS—*Najee—Verve Forecast/VG*
9 THE JAZZMASTERS III—*Paul Hardcastle—Trippin 'N' Rhythm/Push/V2*
10 TOPAZ—*The Rippingtons Featuring Russ Freeman—Peak/Windham Hill Jazz/Windham Hill*
11 FROM MANHATTAN TO STATEN—*Dawn Ta The Bone—Internal Bass*
12 PERFECT MOMENT—*Peter White—Columbia/GRG*
13 INSIDE—*David Sanborn—Elektra/EEG*
14 CELEBRATION—*Norman Brown—Warner Bros.*
15 GOT THE MAGIC—*Spyro Gyra—Windham Hill Jazz/Windham Hill*
16 STANDING TOGETHER—*George Benson—GRP/VG*
17 FULL STRIDE—*Rick Braun—Atlantic/AG*
18 NO TIME LIKE THE FUTURE—*Incognito—Talkin' Loud/Blue Thumb/VG*
19 4—*Fourplay—Warner Bros.*
20 THE DANCE—*Dave Koz—Capitol*
21 BAREFOOT ON THE BEACH—*Michael Franks—Windham Hill Jazz/Windham Hill*
22 SWEET THING—*Boney James—Warner Bros.*
23 CHILL FACTOR—*Richard Elliot—Blue Note/Capitol*
24 FORCE FIELD—*3rd Force—Higher Octave/Virgin*
25 COMBUSTICATION—*Medeski Martin & Wood—Blue Note/Capitol*

Top Contemporary Jazz Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 ARISTA *(2)*
2 WARNER BROS. *(12)*
3 WINDHAM HILL JAZZ *(9)*
4 VERVE FORECAST *(2)*
5 GRP *(6)*
6 QWEST *(1)*
7 INTERNAL BASS *(2)*
8 BLUE NOTE *(5)*
9 ATLANTIC *(7)*
10 COLUMBIA *(3)*

Top Contemporary Jazz Labels

Pos. LABEL *(No. Of Charted Albums)*

1 ARISTA *(2)*
2 WARNER BROS. *(14)*
3 VERVE GROUP *(10)*
4 WINDHAM HILL *(10)*
5 CAPITOL *(7)*

ARISTA

Top Combined Jazz Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 ARISTA *(2)*
2 WARNER BROS. *(16)*
3 COLUMBIA *(20)*
4 VERVE *(16)*
5 32 JAZZ *(6)*
6 GRP *(16)*
7 BLUE NOTE *(23)*
8 WINDHAM HILL JAZZ *(9)*
9 VERVE FORECAST *(2)*
10 QWEST *(1)*

Top Combined Jazz Labels

Pos. LABEL *(No. Of Charted Albums)*

1 VERVE GROUP *(37)*
2 ARISTA *(2)*
3 WARNER BROS. *(20)*
4 COLUMBIA RECORDS GROUP *(20)*
5 32 JAZZ *(6)*

THE VERVE GROUP

Top Combined Jazz Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 BMG *(27)*
2 UNIVERSAL *(42)*
3 WEA *(36)*
4 INDEPENDENTS *(70)*
5 SONY *(24)*
6 EMD *(29)*

BMG DISTRIBUTION

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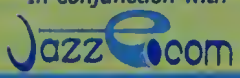

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1999 the year in music

Top Pop Catalog Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 **METALLICA** *(4) Elektra/EEG*
(1) Megaforce/Elektra/EEG
2 **PINK FLOYD** *(2) Columbia/CRG*
(1) Capitol
3 **DAVE MATTHEWS BAND** *(2) RCA*
4 **BOB MARLEY** *(1) Tuff Gong/IDJMG*
5 **KORN** *(2) Immortal/Epic*
6 **SUBLIME** *(2) Gasoline Alley/MCA*
7 **BOB SEGER & THE SILVER BULLET BAND** *(1) Capitol*
8 **SHANIA TWAIN** *(1) Mercury (Nashville)*
9 **JIMMY BUFFETT** *(1) MCA*
10 **BARRY WHITE** *(1) Casablanca/IDJMG*
(1) Mercury/IDJMG

Top Pop Catalog Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **METALLICA**—*Metallica—Elektra/EEG*
2 **LEGEND**—*Bob Marley And The Wailers—Tuff Gong/IDJMG*
3 **GREATEST HITS**—*Bob Seger & The Silver Bullet Band—Capitol*
4 **THE WOMAN IN ME**—*Shania Twain—Mercury (Nashville)*
5 **DARK SIDE OF THE MOON**—*Pink Floyd—Capitol*
6 **SONGS YOU KNOW BY HEART**—*Jimmy Buffett—MCA*
7 **APPETITE FOR DESTRUCTION**—*Guns N' Roses—Geffen/Interscope*
8 **CRASH**—*Dave Matthews Band—RCA*
9 **LICENSED TO ILL**—*Beastie Boys—Def Jam/IDJMG*
10 **SUBLIME**—*Sublime—Gasoline Alley/MCA*
11 **VAULT - GREATEST HITS 1980-1995**—*Def Leppard—Mercury/IDJMG*
12 **GREATEST HITS**—*James Taylor—Warner Bros.*
13 **THE HITS**—*Garth Brooks—Capitol (Nashville)*
14 **THE WALL**—*Pink Floyd—Columbia/CRG*
15 **...AND JUSTICE FOR ALL**—*Metallica—Elektra/EEG*
16 **GREATEST HITS**—*Tom Petty And The Heartbreakers—MCA*
17 **FALLING INTO YOU**—*Celine Dion—550 Music/Epic*
18 **GREATEST HITS**—*Queen—Hollywood*
19 **KORN**—*Korn—Immortal/Epic*
20 **CHRONICLE - THE 20 GREATEST HITS**—*Greedence Clearwater Revival—Fantasy*
21 **JAGGED LITTLE PILL**—*Alanis Morissette—Maverick/Warner Bros.*
22 **GREATEST HITS**—*Fleetwood Mac—Warner Bros.*
23 **PIECES OF YOU**—*Jewel—Atlantic/AG*
24 **LIFE IS PEACHY**—*Korn—Immortal/Epic*
25 **GREASE**—*Soundtrack—Polydor/Universal*
26 **ALL TIME GREATEST HITS**—*Barry White—Mercury/IDJMG*
27 **BACK IN BLACK**—*AC/DC—EastWest/EEG*
28 **MIRACLES - THE HOLIDAY ALBUM**—*Kenny G—Arista*
29 **AENIMA**—*Tool—Volcano*
30 **THE BEST OF VAN MORRISON**—*Van Morrison—Polydor/Universal*
31 **YOURSELF OR SOMEONE LIKE YOU**—*matchbox 20—Lava/Atlantic/AG*
32 **SMASH**—*The Offspring—Epitaph*
33 **GREATEST HITS 1974-78**—*Steve Miller Band—Capitol*
34 **THE GREATEST HITS COLLECTION**—*Alan Jackson—Arista Nashville*
35 **GREATEST HITS VOLUME 1**—*Barry White—Casablanca/IDJMG*
36 **GREATEST HITS 1986-1996**—*Paison—Capitol*
37 **THE IMMACULATE COLLECTION**—*Madonna—Sire/Warner Bros.*
38 **MERRY CHRISTMAS**—*Mariah Carey—Columbia/CRG*
39 **GREATEST HITS**—*Al Green—HI/The Right Stuff/Capitol*
40 **EVERYWHERE**—*Tim McGraw—Curb*
41 **MASTER OF PUPPETS**—*Metallica—Elektra/EEG*
42 **CHRISTMAS IN THE AIRE**—*Mannheim Steamroller—American Gramaphone*
43 **LIVE**—*AC/DC—EastWest/EEG*
44 **DISNEY'S CHRISTMAS COLLECTION**—*Various Artists—Walt Disney*
45 **BIG ONES**—*Aerosmith—Geffen/Interscope*
46 **A VERY SPECIAL CHRISTMAS 3**—*Various Artists—A&M/Interscope*
47 **UNDER THE TABLE AND DREAMING**—*Dave Matthews Band—RCA*
48 **ROCK SPECTACLE**—*Barenaked Ladies—Reprise/Warner Bros.*
49 **KIND OF BLUE**—*Miles Davis—Legacy/Columbia/CRG*
50 **RAGE AGAINST THE MACHINE**—*Rage Against The Machine—Epic*

Top Pop Catalog Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 **CAPITOL** *(10)*
2 **ELEKTRA** *(7)*
3 **COLUMBIA** *(17)*
4 **MCA** *(5)*
5 **WARNER BROS.** *(5)*
6 **MERCURY** *(4)*
7 **RCA** *(5)*
8 **GEFFEN** *(3)*
9 **POLYDOR** *(6)*
10 **TUFF GONG** *(1)*

Capitol RECORDS

Top Pop Catalog Labels

Pos. LABEL *(No. Of Charted Albums)*

1 **CAPITOL** *(15)*
2 **ISLAND DEF JAM MUSIC GROUP** *(10)*
3 **ELEKTRA ENTERTAINMENT GROUP** *(10)*
4 **MCA** *(8)*
5 **WARNER BROS.** *(14)*

Top Pop Catalog Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 **UNIVERSAL** *(47)*
2 **WEA** *(32)*
3 **SONY** *(34)*
4 **EMD** *(23)*
5 **BMG** *(19)*
6 **INDEPENDENTS** *(19)*

UNIVERSAL
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Metallica

pop catalog

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1999 the year in music

mainstream rock

Hot Mainstream Rock Artists

Pos. ARTIST *(No. Of Charted Tracks) Imprint/Label*

1 **CREED** *(3) Wind-up*
2 **METALLICA** *(3) Elektra/EEG*
3 **LENNY KRAVITZ** *(1) Maverick/Virgin (1) Virgin*
4 **COLLECTIVE SOUL** *(3) Atlantic*
5 **GODSMACK** *(3) Republic/Universal*
6 **EVERLAST** *(2) Tommy Boy (1) Arista*
7 **ROB ZOMBIE** *(3) Geffen/Interscope*
8 **THE OFFSPRING** *(4) Columbia*
9 **RED HOT CHILI PEPPERS** *(2) Warner Bros.*
10 **THE BLACK CROWES** *(3) American/Columbia*

Hot Mainstream Rock Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 **ONE**—*Creed—Wind-up*
2 **HEAVY**—*Collective Soul—Atlantic*
3 **SCAR TISSUE**—*Red Hot Chili Peppers—Warner Bros.*
4 **WHAT IT'S LIKE**—*Everlast—Tommy Boy*
5 **FLY AWAY**—*Lenny Kravitz—Virgin*
6 **WHATEVER**—*Godsmack—Republic/Universal*
7 **TURN THE PAGE**—*Metallica—Elektra/EEG*
8 **WHISKEY IN THE JAR**—*Metallica—Elektra/EEG*
9 **LIT UP**—*Buckcherry—DreamWorks*
10 **WHY I'M HERE**—*Oleander—Republic/Universal*
11 **MAS TEQUILA**—*Sammy Hagar—MCA*
12 **KEEP AWAY**—*Godsmack—Republic/Universal*
13 **HIGHER**—*Creed—Wind-up*
14 **AMERICAN WOMAN**—*Lenny Kravitz—Maverick/Virgin*
15 **KICKIN' MY HEART AROUND**—*The Black Crowes—American/Columbia*
16 **LIVING DEAD GIRL**—*Rob Zombie—Geffen/Interscope*
17 **PROMISES**—*Def Leppard—Mercury/IDJMG*
18 **MY OWN WORST ENEMY**—*Lit—RCA*
19 **ENEMY**—*Days Of The New—Outpost/Interscope*
20 **DRAGULA**—*Rob Zombie—Geffen/Interscope*
21 **FREAK ON A LEASH**—*Korn—Immortal/Epic*
22 **GET BORN AGAIN**—*Alice In Chains—Columbia*
23 **SLIDE**—*Goo Goo Dolls—Warner Bros.*
24 **NOOKIE**—*Limp Bizkit—Flip/Interscope*
25 **THE DOLPHIN'S CRY**—*Live—Radioactive/MCA*
26 **BAWITDABA**—*Kid Rock—Top Dog/Lava/Atlantic*
27 **YOU WANTED MORE**—*Tonic—Universal*
28 **GOT YOU (WHERE I WANT YOU)**—*The Flys—Delicious Vinyl/Trauma*
29 **LAST KISS**—*Pearl Jam—Epic*
30 **STILL RAININ'**—*Janny Lang—A&M/Interscope*
31 **PRETTY FLY (FOR A WHITE GUY)**—*The Offspring—Columbia*
32 **THE KIDS AREN'T ALRIGHT**—*The Offspring—Columbia*
33 **WHAT'S THIS LIFE FOR**—*Creed—Wind-up*
34 **FREE GIRL NOW**—*Tom Petty And The Heartbreakers—Warner Bros.*
35 **SMOOTH**—*Santana Featuring Rob Thomas—Arista*
36 **CAN'T CHANGE ME**—*Chris Cornell—A&M/Interscope*
37 **FREE**—*Train—Aware/Columbia*
38 **WHY DON'T YOU GET A JOB?**—*The Offspring—Columbia*
39 **PSYCHO MAN**—*Black Sabbath—Epic*
40 **CELEBRITY SKIN**—*Hole—DGC/Interscope*

Creed

Hot Mainstream Rock Imprints

Pos. IMPRINT *(No. Of Charted Tracks)*

1 **WARNER BROS.** *(14)*
2 **ELEKTRA** *(8)*
3 **REPUBLIC** *(5)*
4 **WIND-UP** *(4)*
5 **COLUMBIA** *(15)*
6 **ATLANTIC** *(6)*
7 **EPIC** *(7)*
8 **GEFFEN** *(4)*
9 **A&M** *(5)*
10 **RCA** *(6)*

Hot Mainstream Rock Labels

Pos. LABEL *(No. Of Charted Tracks)*

1 **INTERSCOPE** *(22)*
2 **COLUMBIA** *(23)*
3 **UNIVERSAL** *(8)*
4 **WARNER BROS.** *(16)*
5 **ATLANTIC** *(12)*

modern rock

Hot Modern Rock Artists

Pos. ARTIST *(No. Of Charted Tracks) Imprint/Label*

1 **THE OFFSPRING** *(4) Columbia*
2 **SUGAR RAY** *(3) Lava/Atlantic*
3 **EVERLAST** *(2) Tommy Boy (1) Arista*
4 **LIT** *(2) RCA*
5 **CREED** *(3) Wind-up*
6 **RED HOT CHILI PEPPERS** *(2) Warner Bros.*
7 **LENNY KRAVITZ** *(1) Maverick/Virgin (1) Virgin*
8 **CAKE** *(3) Capricorn/IDJMG*
9 **BLINK-182** *(2) MCA*
10 **HOLE** *(3) DGC/Interscope*

Hot Modern Rock Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 **MY OWN WORST ENEMY**—*Lit—RCA*
2 **WHAT IT'S LIKE**—*Everlast—Tommy Boy*
3 **SCAR TISSUE**—*Red Hot Chili Peppers—Warner Bros.*
4 **WHAT'S MY AGE AGAIN?**—*Blink-182—MCA*
5 **EVERY MORNING**—*Sugar Ray—Lava/Atlantic*
6 **ONE**—*Creed—Wind-up*
7 **NEVER THERE**—*Cake—Capricorn/IDJMG*
8 **BLUE MONDAY**—*Orgy—Elementree/Reprise*
9 **ALL STAR**—*Smash Mouth—Interscope*
10 **PRAISE YOU**—*Fatboy Slim—Skint/Astralwerks/Virgin*
11 **FLY AWAY**—*Lenny Kravitz—Virgin*
12 **HEAVY**—*Collective Soul—Atlantic*
13 **NOOKIE**—*Limp Bizkit—Flip/Interscope*
14 **WHY DON'T YOU GET A JOB?**—*The Offspring—Columbia*
15 **LAST KISS**—*Pearl Jam—Epic*
16 **BETTER DAYS (AND THE BOTTOM DROPS OUT)**—*Citizen King—Warner Bros.*
17 **BATTLE FLAG**—*Lo Fidelity Allstars Featuring Pigeonhed—Skint/Sub Pop/Columbia*
18 **FREAK ON A LEASH**—*Korn—Immortal/Epic*
19 **MALIBU**—*Hole—DGC/Interscope*
20 **THE KIDS AREN'T ALRIGHT**—*The Offspring—Columbia*
21 **PRETTY FLY (FOR A WHITE GUY)**—*The Offspring—Columbia*
22 **CRUSH**—*Dave Matthews Band—RCA*
23 **SLIDE**—*Goo Goo Dolls—Warner Bros.*
24 **AMERICAN WOMAN**—*Lenny Kravitz—Maverick/Virgin*
25 **LEECH**—*Eve 6—RCA*
26 **NEW**—*No Doubt—WORK/ERC*
27 **BAWITDABA**—*Kid Rock—Top Dog/Lava/Atlantic*
28 **STEAL MY SUNSHINE**—*Len—WORK/ERG*
29 **GOT YOU (WHERE I WANT YOU)**—*The Flys—Delicious Vinyl/Trauma*
30 **HIGHER**—*Creed—Wind-up*
31 **THE DOLPHIN'S CRY**—*Live—Radioactive/MCA*
32 **FREAK OF THE WEEK**—*Marvelous 3—HiFi/Elektra/EEG*
33 **SPECIAL**—*Garbage—Alma Sounds/Interscope*
34 **ENDS**—*Everlast—Tommy Boy*
35 **SOMEDAY**—*Sugar Ray—Lava/Atlantic*
36 **YOU GET WHAT YOU GIVE**—*New Radicals—MCA*
37 **COWBOY**—*Kid Rock—Top Dog/Lava/Atlantic*
38 **THE CHEMICALS BETWEEN US**—*Bush—Trauma*
39 **MY FAVOURITE GAME**—*The Cardigans—Stockholm/IDJMG*
40 **WHY I'M HERE**—*Oleander—Republic/Universal*

The Offspring

Hot Modern Rock Imprints

Pos. IMPRINT *(No. Of Charted Tracks)*

1 **RCA** *(9)*
2 **WARNER BROS.** *(11)*
3 **COLUMBIA** *(10)*
4 **LAVA** *(5)*
5 **MCA** *(4)*
6 **TOMMY BOY** *(3)*
7 **DGC** *(7)*
8 **CAPRICORN** *(4)*
9 **EPIC** *(6)*
10 **WIND-UP** *(3)*

Hot Modern Rock Labels

Pos. LABEL *(No. Of Charted Tracks)*

1 **INTERSCOPE** *(26)*
2 **RCA** *(10)*
3 **ATLANTIC** *(10)*
4 **COLUMBIA** *(14)*
5 **WARNER BROS.** *(12)*

THE RCA RECORDS LABEL

Lit

Top Kid Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 POKEMON *(1) Koch*
2 BARNEY *(2) Barney Music/Lyrick Studios*
(1) Barney Music/Capitol
(1) Barney Publishing
3 MANNHEIM STEAMROLLER *(1) American Gramophone/Walt Disney*
4 BLUE'S CLUES *(1) Kid Rhino/Rhino*
5 THE TELETUBBIES *(1) Kid Rhino/Rhino*
6 BEAR *(1) Walt Disney*
7 SCOOBY DOO *(1) Kid Rhino/Rhino*
8 BARBIE *(1) Sony Wonder/Epic*
9 ARTHUR *(1) Rounder Kids/Rounder*
10 JOHN LITHGOW *(1) Sony Wonder/Epic*

Top Kid Audio Series

Pos. SERIES *(No. Of Charted Albums) Imprint/Label*

1 WALT DISNEY READ-ALONG *(14) Walt Disney*
2 VEGGIE TUNES *(4) Big Idea/Everland/Word*
(4) Big Idea/Word/Lyrick Studios
(2) Lyrick Studios
(1) Big Idea/Word
3 CEDARMONT KIDS CLASSICS *(9) Benson*
4 KID RHINO READ-ALONG *(1) Kid Rhino/Rhino*
5 READ & SING ALONG *(1) Walt Disney*

Top Kid Audio

Pos. TITLE—*Artist—Imprint/Label*

1 2.B.A. MASTER - MUSIC FROM THE HIT TV SERIES—*Pokémon—Koch*
2 VEGGIE TUNES—*Veggie Tunes—Big Idea/Word/Lyrick Studios*
3 DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1—*Various Artists—Walt Disney*
4 TODDLER TUNES—*Cedarmont Kids Classics—Benson*
5 A BUG'S LIFE—*Read-Along—Walt Disney*
6 DISNEY'S CHRISTMAS COLLECTION—*Various Artists—Walt Disney*
7 MANNHEIM STEAMROLLER MEETS THE MOUSE—*Mannheim Steamroller—American Gramophone/Walt Disney*
8 VEGGIE TUNES 2—*Veggie Tunes—Big Idea/Word/Lyrick Studios*
9 CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC—*Various Artists—Walt Disney*
10 TODDLER FAVORITES—*Various Artists—Music For Little People/Kid Rhino/Rhino*
11 TARZAN—*Read-Along—Walt Disney*
12 STAR WARS EPISODE I: THE PHANTOM MENACE—*Read-Along—Kid Rhino/Rhino*
13 MORE SILLY SONGS—*Various Artists—Walt Disney*
14 BARNEY'S FAVORITES VOLUME 1—*Barney—Barney Music/Capitol*
15 ACTION BIBLE SONGS—*Cedarmont Kids Classics—Benson*
16 SUNDAY SCHOOL SONGS—*Cedarmont Kids Classics—Benson*
17 MULAN—*Read-Along—Walt Disney*
18 SILLY SONGS—*Cedarmont Kids Classics—Benson*
19 SIMBA'S FAVORITES—*Read-Along—Walt Disney*
20 RADIO DISNEY KID JAMS—*Various Artists—Walt Disney*
21 TARZAN—*Read & Sing Along—Walt Disney*
22 A BUG'S LIFE—*Sing-Along—Walt Disney*
23 BLUE'S BIG TREASURE—*Blue's Clues—Kid Rhino/Rhino*
24 TELETUBBIES: THE ALBUM—*The Teletubbies—Kid Rhino/Rhino*
25 MICKEY CHRISTMAS: VOL. 2—*Various Artists—Walt Disney*

Top Kid Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 WALT DISNEY *(36)*
2 BENSON *(9)*
3 KID RHINO *(7)*
4 BIG IDEA *(9)*
5 KOCH *(1)*

Pokémon

Top Kid Labels

Pos. LABEL *(No. Of Charted Albums)*

1 WALT DISNEY *(36)*
2 LYRICK STUDIOS *(8)*
3 BENSON *(9)*
4 RHINO *(8)*
5 KOCH *(1)*

Walt Disney RECORDS

Top Kid Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 UNIVERSAL *(37)*
2 INDEPENDENTS *(21)*
3 BMG *(13)*
4 WEA *(8)*
5 EMD *(1)*
6 SONY *(4)*

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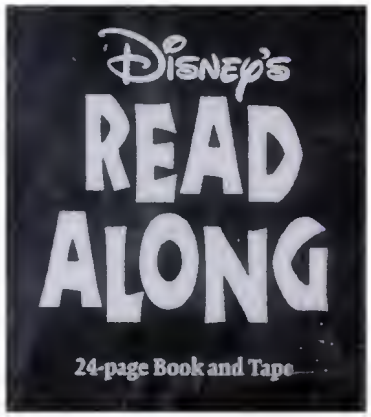

1999 the year in music

kids

CRITICS' CHOICE

Continued from page YE-81

7. **Bell Book & Candle**, "Rescue Me" (Blackbird). If there's ever such a thing as "extreme bubblegum," their "Read My Sign" will be its linchpin album.
8. **Smash Mouth**, "All Star" (Interscope).
9. **Texas**, "Summer Son" (Universal). A great singles act, but who thought they'd channel Abba, or want to?
10. **Len**, "Steal My Sunshine" (Work). Then again, if "More More More" had come out this year, it would have been my No. 1 single.

MARC SCHIFFMAN
Managing Editor, Rock Airplay Monitor

1. **Toshi Reagon**, "The Righteous Ones" (Razor & Tie).
2. **Tom Waits**, "Mule Variations" (Epitaph).
3. **Rufus Wainright**, "Rufus Wainright" (Dreamworks).
4. **Peter Himmelman**, "Love Thinketh No Evil" (Koch).
5. **Luscious Jackson**, "Electric Honey" (Grand Royal/Capitol).
6. **Joe Henry**, "Fuse" (Mammoth).
7. **Kelly Willis**, "What I Deserve" (Rykodisc).
8. **Kim Richey**, "Glimmer" (Mercury).
9. **Mohy**, "Play" (V2).
10. **Bruce Henderson**, "Beyond The Pale" (Paradigm).

GENE SCULATTI
Director of Special Issues

1. **Gino Washington**, "Out Of This World" (Norton).
2. **Los Zafiros**, "Bossa Cubana" (World Circuit).
3. **Thee Michelle Gun Elephant**, "Gear Blues" (Triad/Heat Wave).
4. **Los Straitjackets**, "The Velvet Touch Of Los Straitjackets" (Cavalcade).
5. **Mystery Trend**, "So Glad I Found You" (Ace/Big Beat).
6. **Captain Beefheart & His Magic Band**, "Grow Fins: Rarities 1965–82" (Revenant).
7. **Mavericks**, "Super Colossal Smash Hits Of The 90s—Best Of The Mavericks" (Mercury)
8. **Various Artists**, "East Side Sound: 16 Hits By East Los Angeles' Most Popular Groups!" (Varese Vintage series).
9. **Various Artists**, "Surfin' Señorita: Whipped Cream, Tijuana Taxi, Spanish Flea And Other Delights: A [Tijuana Brass] Tribute" (Wildebeest).
10. Best live show: **Brian Wilson**, Oct. 23 at the Wiltern Theater in Los Angeles.

PAUL SEXTON
Contributing Editor, London

1. **Shelby Lynne**, "I Am Shelby Lynne" (Mercury). Country music couldn't contain her any longer.
2. **XTC**, "Apple Venus Vol. 1" (Idea/Cooking Vinyl). Apple-blossom time for England's modern-rock pilgrims.
3. **Marty Stuart**, "The Pilgrim" (MCA). A gripping, inspiring country narrative.
4. **Eric Benét**, "A Day In The Life" (Warner Bros). Sophisticated, seductive and old-school soulful.
5. **Snakefarm**, "Songs From My Funeral" (RCA). Folk murder ballads go trip-hop.
6. **Judie Tzuke**, "Secret Agent" (Big Moon). A self-financed set to rival her career best.
7. **Damien Jurado**, "Rehearsals For Departure" (Rykodisc). Melodic introspection that reaches beyond the bedsit.
8. **The Charlatans**, "Us & Us Only" (MCA). A coming of age in a career of slings and arrows.
9. **Steve Earle And The Del McCoury Band**, "The Mountain" (Grapevine). The outlaw and the bluegrass boys huddled gloriously around one mike.
10. **Paul McCartney**, "Run Devil Run" (Parlophone). They were right, rock 'n' roll *is* here to stay.

JEFF SILBERMAN
Managing Editor, Top 40 Airplay Monitor

1. **Thee Michelle Gun Elephant**, "Gear Blues" (Triad/Heat Wave). Simply put, the best new rock band I've heard (and seen) in years. Not only defies, but overwhelms categorization.
2. **Richard Thompson**, "Mock Tudor" (Capitol).
3. **Foo Fighters**, "There Is Nothing Left To Lose" (Roswell/RCA).
4. **Los Lobos**, "This Time" (Hollywood).
5. **Gomez**, "Liquid Skin" (Virgin).
6. **Buckcherry** "Buckcherry" (DreamWorks).
7. **Kim Richey**, "Glimmer" (Mercury).
8. **Long Beach Duh Allstars**, "Right Back" (DreamWorks).
9. **Dot Allison**, "Close Your Eyes" (Arista).
10. **Various Artists**, "Chef Aid: Music From South Park" (American/Columbia). Great, eclectic artist lineup and a neat way to find out if your 7-year-old understands the concept of double entendres, i.e.: "Hot Lava" and "Chocolate Salty Balls." Imagine the fun in answering the question, "Daddy, what's a bubble goose?"

PHYLLIS STARK
Managing Editor, Country Airplay Monitor

Top 10 Country Singles:
1. **Randy Travis**, "Stranger In My Mirror" (DreamWorks).
2. **Shane Minor**, "Slave To The Habit" (Mercury).

Continued on page YE-93

THE YEAR IN NEW AGE MUSIC:

A Genre's Identity Crisis

BY RICHARD HENDERSON

Even as the genre's stock continues to climb, with labels of long-standing in the field acquired by majors and supposedly "niche-market" artists selling platinum, the question that looms ever larger in 1999 is: What is new age, anyway? Is it the emotionally centered, contemplative material, beloved of aging hippies and massage therapists, or does it contain rigorously composed, challenging music? Is it by definition acoustic or electronic? Minimal or baroque? Are vocals and conventional song forms allowed? Does Celtic music constitute a de facto component of new age? Is Native American another such component? Where does world music leave off and new age begin?

To judge from the past year's charts, all of the above would qualify and more. As new age sheds the stigma of self-absorption and marginality, its identity has become ever more amorphous. Certainly, many of the acts associated with the genre in its infancy—who surely helped mold its public face—continue to dominate sales. For a typical case, start at the top: American Gramaphone chart perennials Mannheim Steamroller, whose "The Christmas Angel" was the star seller in the new-age bins this year. Also back at the top are the other usual suspects synonymous with new age: Yanni, Jim Brickman, John Tesh, Enya (scoring big with the sustaining success of her Reprise title "Paint The Sky With Stars") and Ottmar Liebert.

Seasonal collections continue to do well; alongside Mannheim Steamroller's annual offerings are the latest installments from Windham Hill's successful franchises "The Colors Of Christmas" and "A Winter Solstice Reunion," "Best Of Narada Christmas" and Virgin's "Christmas Moods." Windham Hill stalwart George Winston returned with "Plains," a strong effort that corralled his many enthusiasms (seasonally inspired impressionistic piano, personal takes on several eras' pop favorites and even a keyboard adaptation of a Hawaiian slack-key classic by Gabby Pahinui).

Also charting this year is the compilation "All The Seasons Of George Winston." The BMG-owned label is additionally represented by strong sales from Yanni's "Love Songs" and Jim Brickman's pop-tinged "Picture This."

INDIES IN ORBIT

Independents continue to thrive and innovate within the new-age orbit. Leading the indie pack, of course, is GTSP star John Tesh, whose "One World" imparts the sheen of international eclecticism to his pianistics; Tesh's "Grand Passion" and "Pure Movies" and "Guitar By Fire" have retained their retail magic in '99. The Hearts Of Space label continues as proponent of parallel acoustic and electronic streams within the genre, with new releases by ambienteur Steve Roach ("Light Fantastic") and Native American flute alchemists Coyote Oldman ("House Made Of Dawn").

In the greater Venn diagram of chart activity, when does Celtic count as a subgenre of world music, and when are its albums new-age entries? Certainly, the new-age constituency enjoyed Roma Downey's and Phil Coulter's "Healing Angel" on RCA Victor, as they did the Imaginary Road anthology "Celtic Harpestry." And, once again this year, Maire Brennan charted with "Perfect Time" (Word).

SKIRTING BOUNDARIES

The latest installment in what is now a trilogy of Adiemus recordings from Karl Jenkins, "Adiemus III—Dances Of Time" appeared on Omtown, another Virgin-acquired imprint. One of the first new-age performers to carve a significant identity in live performance, Swiss harpist Andreas Vollenweider released "Kryptos" on Sony Classical and made a noteworthy appearance at this year's Lanzarote Festival in the Canary Islands. Other world-inflected titles triggering retail activity included Govi's "No Strings Attached" (Real Music), Vangelis' "El Greco" (Atlantic) and David Arkenstone's "Citizen Of The World" (Windham Hill).

Native American music has fused to seemingly inexorable effect with the sounds of new age, as longtime best-sellers in reservation stores, such as Canyon Records' flutist R. Carlos Nakai (whose discography begins at the dawn of the '80s), are now featured regularly on new-age playlists and in trade publications. The preponderance of flute music within the Native canon lends a patina of accessibility that enables a crossover to new-age markets; "The First Flute" by Kevin Locke (Makoché) and Douglas Spotted Eagle's "Voices" on Higher Octave exemplify this trend. ■

Mannheim Steamroller's Chip Davis

Top New Age Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 **MANNHEIM STEAMROLLER** *(2) American Gramaphone (1) American Gramaphone/Walt Disney*
2 **YANNI** *(4) Private Music/Windham Hill (3) BMG Special Products (1) Virgin (1) Windham Hill*
3 **JIM BRICKMAN** *(2) Windham Hill*
4 **JOHN TESH** *(4) GTSP*
5 **ENYA** *(1) Reprise/Warner Bros.*
6 **GEORGE WINSTON** *(2) Windham Hill*
7 **SECRET GARDEN** *(2) Philips*
8 **OTTMAR LIEBERT** *(1) Epic*
9 **MAIRE BRENNAN** *(2) Word/Epic*
10 **GOVI** *(1) Higher Octave/Virgin (1) Real Music*

Top New Age Albums

Pos. TITLE*—Artist—Imprint/Label*

1 **THE CHRISTMAS ANGEL**—*Mannheim Steamroller—American Gramaphone*
2 **DESTINY**—*Jim Brickman—Windham Hill*
3 **PAINT THE SKY WITH STARS - THE BEST OF ENYA**—*Enya—Reprise/Warner Bros.*
4 **MANNHEIM STEAMROLLER MEETS THE MOUSE**—*Mannheim Steamroller—American Gramaphone/Walt Disney*
5 **LOVE SONGS**—*Yanni—Private Music/Windham Hill*
6 **ONE WORLD**—*John Tesh—GTSP*
7 **PLAINS**—*George Winston—Windham Hill*
8 **GRAND PASSION**—*John Tesh—GTSP*
9 **TRIBUTE**—*Yanni—Virgin*
10 **PURE MOVIES**—*The John Tesh Project—GTSP*
11 **ALL THE SEASONS OF GEORGE WINSTON - PIANO SOLOS**—*George Winston—Windham Hill*
12 **DEVOTION: THE BEST OF YANNI**—*Yanni—Private Music/Windham Hill*
13 **DAWN OF A NEW CENTURY**—*Secret Garden—Philips*
14 **A WINTER SOLSTICE REUNION**—*Various Artists—Windham Hill*
15 **CONVERSATIONS WITH GOD DISC 2**—*Various Artists—Windham Hill*
16 **INNAMORARAE/SUMMER FLAMENCO**—*Ottmar Liebert—Epic*
17 **NIGHTBIRD**—*Yanni—BMG Special Products*
18 **FORBIDDEN DREAMS**—*Yanni—BMG Special Products*
19 **25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER**—*Mannheim Steamroller—American Gramaphone*
20 **KARMA**—*Delerium—Nettwerk*
21 **BEST OF NARADA CHRISTMAS**—*Various Artists—Narada/Virgin*
22 **PERFECT TIME**—*Maire Brennan—Word/Epic*
23 **CONVERSATIONS WITH GOD**—*Various Artists—Windham Hill*
24 **PICTURE THIS**—*Jim Brickman—Windham Hill*
25 **INSTRUMENTAL MOODS**—*Various Artists—Virgin*

Top New Age Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 **WINDHAM HILL** *(17)*
2 **AMERICAN GRAMAPHONE** *(3)*
3 **GTSP** *(4)*
4 **REPRISE** *(1)*
5 **PRIVATE MUSIC** *(4)*
6 **VIRGIN** *(3)*
7 **BMG SPECIAL PRODUCTS** *(3)*
8 **PHILIPS** *(3)*
9 **NARADA** *(11)*
10 **EPIC** *(1)*

Top New Age Labels

Pos. LABEL *(No. Of Charted Albums)*

1 **WINDHAM HILL** *(22)*
2 **AMERICAN GRAMAPHONE** *(2)*
3 **GTSP** *(4)*
4 **WARNER BROS.** *(1)*
5 **VIRGIN** *(19)*

Top New Age Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 **BMG** *(26)*
2 **INDEPENDENTS** *(14)*
3 **UNIVERSAL** *(14)*
4 **WEA** *(4)*
5 **EMD** *(22)*
6 **SONY** *(4)*

BMG DISTRIBUTION

Continued from page YE-91

3. **Tim McGraw**, "Please Remember Me" (Curb).
4. **Dixie Chicks**, "Tonight The Heartache's On Me" and "Ready To Run" (Monument).
5. **Lee Ann Womack**, "I'll Think Of A Reason Later" (Decca/MCA Nashville).
6. **Dwight Yoakam**, "Crazy Little Thing Called Love" (Reprise).
7. **Gary Allan**, "Smoke Rings In The Dark" (MCA Nashville).
8. **Chely Wright**, "It Was" (MCA Nashville).
9. **Brad Paisley**, "Who Needs Pictures" (Arista Nashville).
10. **Aaron Tippin**, "I'm Leaving" (Lyric Street).

Honorable mentions: **Sonya Isaacs**, "On My Way To You" (Lyric Street); **George Jones**, "Choices" (Asylum); **Lisa Brokop**, "Ain't Enough Roses" (Columbia); **Wade Hayes**, "Tore Up From The Floor Up" (Columbia); **Diamond Rio**, "I Know How The River Feels" (Arista Nashville).

JULIE TARASKA
News Editor, Billboard Online

1. Best Concerts: An intimate acoustic show by the **Eurythmics** at the Kit Kat Club in New York; the Eurythmics and **Stevie Wonder**, Feb. 16 at the Brit Awards at the London Arena. Annie Lennox's voice is still so forceful and flawless that it sends shivers up my spine.
2. Best Music Documentary: The **Clash**'s "Westway To The World." The rise and dissolution of one of music's most passionate bands, with footage so intimate that it scrapes the bone.
3. Best Song Titles: **Pet Shop Boys**, "I Don't Know What You Want But I Can't Give It Anymore" (Parlophone/Sire); **Magnetic Fields**, "The Cactus Where Your Heart Should Be" (Merge).
4. Best Benefit Album: **Funky Precedent**, "The Funky Precedent" (No Mayo/Loosegroove).
5. Best Sugar High: **Backstreet Boys**, "Millennium" (Jive). Bubblegum R&B with very adult pelvic thrusts.
6. Best Album From An Artist I Had Written Off: **Moby**, "Play" (V2).
7. Best Reason For Maintaining Hope In The Music Industry: the **Beta Band** (Regal/Astralwerks).
8. Best Album Of '99, according to my best friend: **Blondie**, "No Exit" (Beyond/BMG).
9. Best Albums Below The Radar: **The Flaming Lips**, "The Soft Bulletin" (Warner Bros.); **Mos Def**, "Black On Both Sides" (Rawkus); **Macy Gray**, "On How Life Is" (Epic); **Papa M**, "Live From A Shark Cage" (Drag City); **Angie Stone**, "Black Diamond" (Arista).
10. Best songs to take to heart: **Smash Mouth**, "All Star" (Interscope); **TLC**, "Unpretty" (LaFace).

CHUCK TAYLOR
Radio Editor/ Singles Reviews Editor

1. **Tina Arena**, "In Deep" (Epic). The voice of a siren, songs for the universe, and the temperament of a mischievous teen. A lustrous career crown saturated with love lessons. "Burn," baby, burn.
2. **Beth Hart**, "L.A. Song" (Atlantic). Raw, vulnerable, affecting. Best new artist, single, video. A cold-water slap in the face that summons motivation.
3. **Steps**, "One For Sorrow" (Jive). Equal parts Kylie Minogue and Abba for a rhythmic casserole that cooks. I played this 10,000 times.
4. **Martina McBride**, "Evolution" (RCA). Among the champion voices in contemporary music, at last matched with material deserving of her sweet, towering pipes.
5. **Ricky Martin**, "Livin' La Vida Loca" (C2/Columbia). A true cultural phenomenon. Nice teeth, too.
6. Pop as it was meant to sound: **Robbie Williams**, "Millennium" (Capitol); **Kim Richey**, "Come Around" (Mercury).
7. **Eurythmics**, Nov. 9 at Madison Square Garden in New York. Annie Lennox demonstrated in one note what most artists work a lifetime to achieve. Prozac for the ears.
8. **Bachelor Girl**, "Buses And Trains" (Arista). A terribly clever ride.
9. Tie: **Amber**, "Sexual (Li Da Di)" (Tommy Boy); **Donna Summer**, "I Will Go With You" (Epic). Two dance divas, too much heaven.
10. **Dido**, "Here With Me" (Arista). A sophisticated shuffle as moody as a rainy Monday and satisfying as the returning sun. The sulk song of '99.

PAUL VERNA
Pro Audio/Technology Editor

1. The Buena Vista Social Club family: **Barbarito Torres**, "Havana Cafe" (Havana Caliente/Atlantic); **Ibrahim Ferrer** "Buena Vista Social Club Presents Ibrahim Ferrer" (World Circuit/Nonesuch); **Eliades Ochoa Y El Cuarteto Patria**, "Sublime Ilusion" (Higher Octave World/Virgin); and **Compay Segundo**, "Calle Salud" (Nonesuch).
2. The Los Lobos family: **Los Lobos**, "This Time" (Hollywood); **Cesar Rosas**, "Soul Disguise" (Rykodisc); **Houndog**, "Houndog" (Columbia/Legacy); and **Latin Playboys**, "Dose" (Atlantic).
3. The Celtic connection: **The Chieftains**, "Tears Of Stone" (RCA Victor); and **Paul Winter & Friends**, "Celtic Solstice" (Living Music/Windham Hill).

Continued on page YE-95

THE HIGHER OCTAVE MUSIC GROUP

Les Nubians
Princesses Nubiennes (45997)
The most acclaimed new group of the year! Over 300,000 albums scanned!
"The most creative people in entertainment."
– Entertainment Weekly's Top 100 It List 1999

ELIADES OCHOA
Sublime Ilusión (47494)
Buena Vista Social Club Presents Eliades Ochoa, as seen in the Buena Vista Social Club movie.
"A stunning achievement." – Newsday
"★★★ 1/2" – Los Angeles Times
"Muy Grande." - Spin

BUCKETHEAD
MONSTERS AND ROBOTS (47499)
He was born in a coop,
raised in a cage.
Children fear him, critics rage.
He's half alive, he's half dead.
Folks just call him Buckethead.
Special guests include Les Claypool, Brain, Bootsy Collins, Bill Laswell and more. On tour with Primus!

GAELIC STORM
Herding Cats (48091)
Since their Titanic appearance Gaelic Storm has been winning fans worldwide. Herding Cats is a collection of traditional Irish sing-alongs, Celtic dance music and festive, rollicking pub songs.

1999 Releases: Gov't • 3rd Force • Banyan • Dancing Fantasy
Craig Chaquico • Adiemus III • Hevia • Douglas Spotted Eagle
Eric Fernandez • Brian Hughes • Medicine Drum • P18 • Earthdance

Coming soon in 2000 from the Higher Octave Music Group: Sergent Garcia
The Best of Adiemus • Thomas Otten • CUSCO • AJ Croce • Chris Spheeris
The Best of 3rd Force • Ottmar Liebert's Nouveau Flamenco 1990-2000 Special Edition
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1999 the year in music

THE YEAR IN WORLD MUSIC:

Same As It Ever Was—Especially If It's Celtic

BY RICHARD HENDERSON

Last year in this space, it was noted that the three acts occupying the top of the world music charts had held their positions from the previous years, proving in 1998—as they had in 1997—that the larger number of American world-music buyers were drawn to listener-friendly titles with well-publicized connections to European and North American pop artists. The big news of 1999 is that nothing has changed appreciably. The significant alteration in this year's world listings stems from those Irish perennials, the Chieftains, returning with their RCA Victor release "Tears Of Stone." Only such Celtic favorites, who have represented a significant fraction of the world-music dollar over the past decade, could have a hope of intruding upon the three-year chart hegemony enjoyed by Italian tenor Andrea Bocelli, the Ry Cooder–produced Buena Vista Social Club and Canadian pan-global singer/songwriter Loreena McKennitt.

Ibrahim Ferrer

Save for Bocelli, who adds a new chart-topping entry with "Sogno" as companion to the extended run enjoyed by his "Romanza," the aforementioned best-sellers define the two musical sub-genres that very nearly comprise the upper echelon of world music altogether: Celtic and Cuban. Hot on the heels of McKennitt's Celtic fusion sounds are: "The Irish Tenors," a strong outing on Mastertone featuring John McDermott, Anthony Kearns and Ronan Tynan; the latest installment in Windham Hill's successful franchise, "Celtic Christmas IV"; McKennitt's own "Live In Paris And Toronto"; and other RCA Victor titles, such as Frank Patterson's "Ireland In Song" and "Winter's Crossing" by James Galway and Phil Coulter.

COMPILING THE CELTS

Strong sales by numerous other compilations suggest that there's still gold to be mined in strong Celtic programming, as suggested by "The Ultimate St. Patrick's Day" (Legacy), "Celtic Tides" (Putumayo), "Celtic Twilight 5" (Hearts Of Space) and "Celtic Love Songs" (Madacy). These are in addition to significant showings by artists of long standing in the genre, such as Solas, Eileen Ivers and Ronan Hardiman.

Real World scored with the sophomore outing from Afro Celt Sound System, featuring the *sean nos* vocalizing of Ireland's Iarla O'Lionnard. The group's profile was enhanced this year by a well-received tour and substantial media coverage—a coup for Peter Gabriel's label, now distributed in North America by Narada; the Virgin-owned imprint will additionally be distributing the esoteric roster of another artist-owned world label, David Byrne's Luaka Bop. Another collaborative partnership from Real World, that of Canadian producer/guitarist Michael Brook and Armenian flutist Djavan Gasparyan, also took to the road in support of their "Black Rock" release; attendees at Seattle's WOMAD Festival witnessed an entranced Joan Baez go-go dancing around Gasparyan during the set.

ISLANDS IN THE MAINSTREAM

Meanwhile, Americans haven't lost their desire to trade (musically, anyway) with that one-time enemy, Cuba, as could be gauged by the favorable response to any artist associated with the Buena Vista Social Club. The 10-gallon hat of guitarist/vocalist Eliades Ochoa has turned up on the stages of American clubs in the company of blues veteran Charlie Musselwhite, supporting the former's well-received "Sublime Illusion" (also featuring B.V. producer Cooder) on Higher Octave/World. Initial spinoffs from the World Circuit/Nonesuch Cuban contingent, such as pianist Ruben Gonzalez and the Afro Cuban All Stars, maintain an undeniable presence at retail. Two other Buena Vista veterans, vocalists Compay Segundo and Ibrahim Ferrer, are touring behind new releases under their own names, "Calle Salud" and "The Buena Vista Social Club Presents Ibrahim Ferrer," respectively, both of which appear to have legs that will carry them well into the new millennium.

Loreena McKennitt

Compilations of the once-forbidden island's music have proliferated in the wake of "Buena Vista" as well, with *son* and merengue anthologies released by Putumayo and Music Club. Also retaining popularity is Jesus Alemany's ¡Cubanismo!, whose Hannibal recordings are produced by world- music visionary Joe Boyd.

A different sort of island music, that of Hawai'i, has had an increasing presence on the mainland. Though he died in 1997, the formidable shadow of much-loved Israel Kamakawiwiole still looms large in world-music bins, as do his island compatriates Hapa and the artists compiled on "Pride Of Punahele." More credit to Ry Cooder, whose '70s collaborations with Hawai'ian renaissance musician Gabby Pahinui drew American attentions to the world music that had been on their doorstep all along.

WINS AND LOSSES

Other international favorites whose careers pre-date the '90s world vogue continue to command impressive sales and concert attendance. Cesaria Evora, the barefoot diva of Cape Verde, shifted to RCA Victor for her "Cafe Atlantico." Nonesuch's Gipsy Kings sing their "Cantos De Amor" to continuing acclaim, and the Grateful Dead's resident ethnomusicologist, drummer Mickey Hart, delivered the latest episode of his international percussive supergroup, Planet Drum, in the form of "Supralingua" on Rykodisc.

As with any year, the world-music community lost a number of significant talents. Among those to whom we bid farewell in 1999 were the Spanish composer Joaquin Rodrigo; Haroon Shamsher of the Anglo-Asian underground group Joi; Simon Malathini Nkabinde, the marvelous "growler" who sang with South Africa's Mahotella Queens; India's fusion genius Ananda Shankar; Mexico's Alfredo "El Guero" Gil, the last surviving member of the original romantic trio Los Panchos; Israeli songwriter and singer Meir Ariel; Carlos Cachaca, one of Brazil's most prolific songwriters; and the queen of *fado* singers, Amalia Rodrigues, a national icon in her native Portugal. ■

world

Andrea Bocelli

Top World Music Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 ANDREA BOCELLI *(2) Universal Latino (1) Philips (1) Polydor*
2 BUENA VISTA SOCIAL CLUB *(1) World Circuit/Nonesuch/AG*
3 LOREENA McKENNITT *(1) Quinlan Road/Warner Bros. (1) Valley Entertainment*
4 THE CHIEFTAINS *(1) RCA Victor*
5 IBRAHIM FERRER *(1) World Circuit/ Nonesuch/AG*
T6 ANTHONY KEARNS *(2) MasterTone/Point*
T6 JOHN McDERMOTT *(2) MasterTone/Point*
T6 RONAN TYNAN *(2) MasterTone/Point*
9 RUBEN GONZALEZ *(1) World Circuit/ Nonesuch/AG*
10 AFRO CELT SOUND SYSTEM *(1) Real World*

Top World Music Albums

Pos. TITLE—*Artist—Imprint/Label*

1 SOGNO—*Andrea Bocelli—Polydor*
2 ROMANZA—*Andrea Bocelli—Philips*
3 BUENA VISTA SOCIAL CLUB—*Buena Vista Social Club—World Circuit/Nonesuch/AG*
4 TEARS OF STONE—*The Chieftains—RCA Victor*
5 THE BOOK OF SECRETS—*Loreena McKennitt—Quinlan Road/Warner Bros.*
6 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—*Ibrahim Ferrer—World Circuit/ Nonesuch/AG*
7 THE IRISH TENORS—*John McDermott/ Anthony Kearns/Ronan Tynan—MasterTone/Point*
8 SUENOS (WITH SPANISH TRACKS)—*Andrea Bocelli—Universal Latino*
9 ROMANZA (WITH SPANISH TRACKS)—*Andrea Bocelli—Universal Latino*
10 RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II—*Various Artists—Walt Disney*
11 CELTIC CHRISTMAS IV—*Various Artists—Windham Hill*
12 INTRODUCING...RUBEN GONZALEZ—*Ruben Gonzalez—World Circuit/Nonesuch/AG*
13 VOLUME 2 RELEASE—*Afro Celt Sound System—Real World*
14 CANTOS DE AMOR—*Gipsy Kings—Nonesuch/ Atlantic/AG*
15 CAFE ATLANTICO—*Cesaria Evora—RCA Victor*

Top World Music Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 POLYDOR *(1)*
2 PHILIPS *(3)*
3 NONESUCH *(7)*
4 RCA VICTOR *(5)*
5 WORLD CIRCUIT *(4)*

polydor

Top World Music Labels

Pos. LABEL *(No. Of Charted Albums)*

1 POLYDOR *(1)*
2 PHILIPS *(3)*
3 ATLANTIC GROUP *(8)*
4 RCA VICTOR *(5)*
5 WARNER BROS. *(1)*

Top World Music Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 UNIVERSAL *(10)*
2 WEA *(10)*
3 INDEPENDENTS *(31)*
4 BMG *(9)*
5 EMD *(9)*
6 SONY *(3)*

UNIVERSAL
UNIVERSAL MUSIC & VIDEO DISTRIBUTION

Continued from page YE-93

4. **Richard Thompson**, "Mock Tudor" (Capitol).
5. **David Bowie**, "...hours" (Virgin).
6. **Snakefarm**, "Songs For My Funeral" (RCA).
7. **Beth Orton**, "Central Reservation" (Arista).
8. **Os Mutantes**, "Everything Is Possible! World Psychedelic Classics 1: Brazil—The Best Of Os Mutantes" (Luaka Bop).
9. **Tom Waits**, "Mule Variations" (Epitaph).
10. **Steve Earle & The Del McCoury Band**, "The Mountain" (E-Squared).

NIGEL WILLIAMSON
International Contributor

1. **Kate Rushy**, "Sleepless" (Pure). The perfect voice of English folk.
2. **Kris Kristofferson**, "The Austin Sessions" (Atlantic). The classic songs re-recorded show how they were meant to sound.
3. **Richard Thompson**, "Mock Tudor" (Parlophone). The U.K.'s premier songwriter at the top of his game.
4. **Steve Earle**, "The Mountain" (Grapevine). Bluegrass to thrill even those who don't like bluegrass.
5. **Various Artists**, "Return Of The Grievous Angel: A Tribute To Gram Parsons" (Almo). The most heartfelt tribute album ever.
6. **Ibrahim Ferrer**, "Buena Vista Social Club Presents Ibrahim Ferrer" (World Circuit). More timeless Cuban rhythms, produced by Ry Cooder.
7. **Hugh Masekela**, "Sixty" (Columbia). Happy birthday, bra' Hugh.
8. **Cheikh Lo**, "Bambay Gueej" (World Circuit). Irresistible Senegalese *mbalax*.
9. **Los Super Seven**, "Los Super Seven" (RCA). The Tex-Mex equivalent of Buena Vista Social Club.
10. **Shelby Lynne**, "I Am Shelby Lynne" (Mercury). The album she had to leave Nashville to make.

ERIC VITOULIS
New York Editorial Assistant

1. **Def Leppard**, "Euphoria" (Mercury/IDJMG).
2. **Dokken**, "Erase The Slate" (CMC International).
3. **Mr. Big**, "Get Over It" (Atlantic Records Japan).
4. **Foo Fighters**, "There Is Nothing Left To Lose" (Roswell/RCA).
5. **Pearl Jam**, "Live On Two Legs" (Epic Records).
6. **Creed**, "Human Clay" (Wind-up).
7. **Cinderella**, "Live At The Key Club" (Deadline).
8. **Iron Maiden**, "Ed Hunter" (Portrait/Columbia/CRG).
9. **Bush**, "The Science Of Things" (Trauma/Interscope).
10. **Stone Temple Pilots**, "No. 4" (Atlantic/AG).

ADAM WHITE
International Editor In Chief

1. **Macy Gray**, "On How Life Is" (Epic). Let's call her the Merry Clayton of her generation. Sing, sister, sing.
2. **R. Kelly**, "If I Could Turn Back The Hands Of Time" (Jive). OK, so it's "For Your Precious Love" four decades on. Nothing amiss with that.
3. **Shelby Lynne**, "I Am Shelby Lynne" (Mercury U.K.). Rhythm, country and blues, the way they used to make it.
4. **Calvin Richardson**, "Country Boy" (Universal). If Robert Kelly can morph into Jerry Butler and the Impressions, why cannot Calvin step into Bobby Womack's shoes?
5. **Mary J. Blige**, "All That I Can Say" (MCA). The girl may not pick melodies, but she sure knows what to do with a riff.
6. **Dan Penn & Spooner Oldham**, "Moments From This Theatre" (Proper Records UK). These Southern soul songsmiths are reunited with their children, decades after giving them up for adoption to Aretha, Percy and the Sweets, among others.
7. **The Temptations**, "You've Got To Earn It" (Motown). At last, justice for Paul Williams, the soul of the Temptations.
8. **Jo Dee Messina**, "Bye Bye" (Curb). All the simple virtues of country music, ancient and modern, within this one performance.
9. **Wilson Pickett**, "It's Harder Now" (Bullseye). Harder it may be, but the Wicked One remains the genuine article.
10. **Various Artists**, "At The Club" (Kent/Ace UK). Herb, Ahmet and Jerry may have built Atlantic with Ruth, Ray and 'retha, but this celebrates what they did in between.

TIMOTHY WHITE
Editor In Chief

1. **Various Artists**, "Respond" (Signature Sounds/Columbia House).
2. **Sting**, "Brand New Day" (A&M Records/Universal Music Australasia). The Australasian edition contains the full 6:35 version of "The End Of The Game."
3. Tie: **Regina Carter**, "Rhythms Of The Heart" (Verve); **The Roots**, "Things Fall Apart" (MCA).
4. Tie: **Patricia O'Callaghan**, "Slow Fox" (Marquis Classics/EMI Music Canada); **Joshua Bell, Edgar Meyer, Sam Bush, Mike Marshall**, "Short Trip Home" (Sony Classical).
5. **John Mellencamp**, "The Rough Harvest Sessions" (Mercury).
6. Tie: **Susan Tedeschi**, "Just Won't Burn" (Tone-Cool/Rounder/Mercury); **Kim Richey**, "Glimmer" (Mercury).
7. Tie: **Live**, "The Distance To Here" (Radioactive/Universal); **ZZ Top**, "XXX" (RCA); **Bif Naked**, "I Bificus" (Lava/Atlantic); **Vertical Horizon**, "Everything You Want" (RCA); **Shannon Curfman**, "Loud Guitars, Big Suspicions" (Arista); **Pat Benatar**, "Synchronistic Wanderings: Recorded Anthology, 1979–1999" (Chrysalis/EMD).
8. Tie: **Alison Krauss**, "Forget About It" (Rounder); **Cindy Bullens**, "Somewhere Between Heaven And Earth" (Blue Lobster/Artemis); **Karla Bonoff**, "All My Life: The Best Of Karla Bonoff" (Columbia Legacy); **Mary Lee's Corvette**, "True Lovers Of Adventure" (Wild Pitch).
9. Tie: **Kate Rushy**, "Sleepless" (Pure/Compass); **Various Artists**, "The Voice Of The People: The Traditional Music Of England, Ireland, Scotland & Wales" (Topic); **Ewan MacColl, Charles Parker, Peggy Seeger**, "The Radio Ballads Series" (Topic).
10. Tie: **The Beatles**, "Yellow Submarine Songtrack," (Apple/Capitol-EMI); **Bad Company**, "The 'Original' Bad Co. Anthology" (Elektra). ■

1999 the year in music

THE YEAR IN CHARTS

Continued from page YE-12

You couldn't find a more appropriate album title to be the top release of 1999 than "Millennium." The second domestic set from the Backstreet Boys puts the quintet on top of the year-end recap for the first time; their eponymously titled debut was the No. 4 album of 1998. The Boys' triumph gives the Jive label its first year-end chart-topper, a victory made doubly sweet because the label also has the No. 2 album of 1999, Britney Spears' "...Baby One More Time." The Backstreet Boys are only the second male group to have a No. 1 album of the year in the '90s; the first was Hootie & The Blowfish, who had a "Cracked Rear View" in 1995. The No. 3 album of 1999 is Shania Twain's "Come On Over" (Mercury), improving upon the disc's No. 5 standing last year. You have to scroll all the way down to No. 54 to find the top soundtrack of the year, "Tarzan" (Walt Disney). Last year, the top-ranked soundtrack was "Titanic," which was the best-selling album of 1998.

2Pac

This year's teen-act domination is more apparent on the album recap than the singles list: the Backstreet Boys, Britney Spears and 'N Sync finish first, second and third, respectively. That makes Spears the top female album artist; Garth Brooks is the top male album artist. The Dixie Chicks are the top female group in this division. Columbia is the top album imprint, Interscope the top album label, and Universal the top distributor.

Combining singles and albums, the Backstreet Boys are the top pop artists, followed by TLC. Britney Spears is the top female artist, and Ricky Martin the top male artist. Arista is the top pop imprint and label.

R&B/HIP-HOP

When "Fortunate" (Rock Land/Columbia) by Maxwell was first released, it escaped success. But when it was included in the soundtrack "Life," it became a massive hit—big enough to be No. 1 on the Hot R&B/Hip-Hop Singles & Tracks recap. The R. Kelly–written and -produced track was also No. 1 on the R&B/Hip-Hop airplay list and No. 3 on the sales tally. Arista, the label that had the top R&B singles of 1995, 1996 and 1998, had to settle for second and third places this year, with "Nobody's Supposed To Be Here" by Deborah Cox and "Heartbreak Hotel" by Whitney Houston featuring Faith Evans and Kelly Price. This is a repeat for Price, who was No. 10 last year with her breakthrough single, "Friend Of Mine." Arista family member LaFace lays claim to the No. 4 song, "No Scrubs" by TLC. Destiny's Child, which had a No. 1 pop hit with "Bills, Bills, Bills" (Columbia), comes in fifth, just one notch lower than last year, when it was No. 4 for 1998 with the similarly titled "No, No, No." And 702 flies the Motown banner at No. 6 with "Where My Girls At?"

Arista wraps up the top two slots on the Hot R&B/Hip-Hop Singles Sales recap, where Deborah Cox is in pole position with "Nobody's Supposed To Be Here" and Whitney Houston et al are No. 2 with "Heartbreak Hotel." On the airplay list, Maxwell's "Fortunate" is followed by TLC's "No Scrubs" and Lauryn Hill's "Ex-Factor."

The top singles artist of the year is Faith Evans, with eight chart appearances. R. Kelly is the top solo male artist, followed by Jay-Z and Maxwell. After Evans, the top solo female artists are Deborah Cox and Lauryn Hill. TLC is the top group, followed by Dru Hill and Destiny's Child.

After relinquishing first place to Babyface last year, R. Kelly returns to the top of the songwriters list. Lauryn Hill is second, and Anthony "Shep" Crawford is third. Kelly is also the top producer, with nine titles charted, followed by She'kspere and Lauryn Hill. Arista is the leading imprint, as it was last year, and is the top label for the fifth consecutive year.

Juvenile was hot enough with "400 Degreez" (Cash Money) to have the No. 1 R&B/Hip-Hop album of 1999. DMX was runner-up in 1998 with "It's Dark And Hell Is Hot" and repeats in second place this year with "Flesh Of My Flesh Blood Of My Blood" (Ruff Ryders/Def Jam). The No. 1 album of 1998, Lauryn Hill's "The Miseducation Of Lauryn Hill" (Ruffhouse), is third this year. The top 10 R&B/Hip-Hop albums of 1999 are rap-dominated, with acts like Jay-Z, 2Pac and NAS also in the upper region of the recap. The top soundtrack is "Life" (Rock Land) at No. 19; oddly, last year's top soundtrack, "The

Continued on page YE-101

1999 the year in music

THE YEAR IN REGGAE:

Holding Steady, Ever Ready To Break Big

BY ELENA OUMANO

For nearly three decades, reggae has struggled mightily to break out of the "underground." Yet it remains the musical catharsis of choice—carnal and/or spiritual—for a large and loyal fan base that held steady throughout the '90s. As usual, a handful of one-off hits like Ini Kamoze's "Hot Stepper," Shaggy's "Boombastic," Capleton's "Tour" and Beenie Man's "Whn Am I" racked up high scnres nn pop and/or R&B sales and airplay charts. 1999 was more of the same, with dancehall king Beenie Man finishing as the year's top reggae artist. Tanto Metro & Devonte (who alsn scnred the year's sole breakout urban single with "Everyone Falls In Love") came in second, fnllnwed by Bnb Marley at third place, Bounty Killer at fourth, UB40 at fifth and Ziggy Marley & The Melody Makers coming in sixth. Maxi Priest, Peter Tosh, Buju Banton and Third World rnund off '99's top 10 in reggae.

Many of the music's most vital acts, however, didn't make it onto '99's Top Reggae Artists chart. Beres Hammond's career is as long-lived as reggae itself, but the singer pumped it up to turn in a blazing year—his strongest ever. Hammond, along with the charismatically spiritual Luciano, the appealingly pop-slanted Mr. Vegas, the pace-setting Sizzla, a tough, confident—and unique—debut Marley- brother entry, Ky-Mani and nthers are slowly gaining notice nutside of reggae's already cnnvinced audience.

Beres Hammond

ELITE AND LEGENDARY

The VP 20th-anniversary concert, held in October at New York's Theater at Madison Square Garden, celebrated the local label as reggae's top Stateside distributor. It was also an accurate barometer of the music's current condition. Despite lack of mainstream-chart presence, performances by Beenie Man, Hammond, Luciano, Banton, Morgan Heritage, Freddie McGregor, the wnnderfully audacious Anthony B and a surprise appearance by Sizzla, proved reggae's elite artists could hold their own on—and even take—any stage. That point was made earlier in the year, at last August's annual Reggae Sumfest festival, which also featured Stateside pros Dru Hill and the Isley Brothers. Both acts delivered their formidable best. But veteran ska-meister Derrick Morgan (who followed the Isleys on "Legends Night"), Beenie Man, Tonto Metro & Devonte, Capleton, Lady Saw, Hammond and others sporting an R&B-compatible "reggae urban" label, were equally—if not mnre—impressive, by any music fan's standards.

And a look at Billboard's Top Reggae Albums chart suggests that, like hip-hop, reggae's stars include not only artists but producers, the men who make the riddims. The top three reggae albums for '99—"Reggae Gnld 1999," "Strictly The Best 21" and "Reggae Gold 1998"—are compilations (all produced by VP Records) that showcase those hitmakers: Tony Kelly, Dave Kelly, Steely & Clevie, Danny Browne (who recently left the dancehall for religious reasons) and Richard Browne.

Jamaican producing talent clearly runs in families: the Kellys are brothers, as are Clevie, Richard and Danny Browne, but each of these mixing-board wiz kids helms his individual prnductions for his individual label. Other star producers whose work dominates the dancehall collections are Philip "Fatis" Burrell's Xterminator team, Jeremy Harding, Patrick Roberts' Shocking Vibes crew, King Jammys Productions, Donovan Germaine's Penthouse crew and Miami-based Richard Martin.

RINGING REGISTERS

These producers and the stars who ride their riddims to Hitsville create sounds that lend themselves to international urban mixes. A hot mike-rocker licking a hot reggae riddim—say "Street Sweeper," "Faith," "Unda Wata," "Brukout," "Backyard," "Bookshelf" or "All Purpose"—will hard-rock any dancehall, anywhere in the world. On reggae's culture tip, college and alternative audiences continue to embrace the inspiration, while makers of cnmmercial jingles, movie soundtracks and TV-shnw music themes, as well as managers of coffee houses and other retail outlets embrace its feel-good vibe. Reggae is the perfect backgrnund accompaniment to the ringing of cash registers.

TOURIST ATTRACTIONS

The reggae biz itself is currently pursuing a wise marketing strategy by strengthening those associations, as well as capitalizing on Jamaica's reputation as a lively vacatinn spot.

Beenie Man

Top Reggae Artists

Pos. ARTIST *(No. Of Charted Albums) Imprint/Label*

1 **BEENIE MAN** *(2) Shocking Vibes/VP*
(1) Artists Only
(1) Fuel 2000/Varese Sarabande
2 **TANTO METRO & DEVONTE** *(1) Penthouse/VP*
(1) VP/550 Music/ERG
3 **BOB MARLEY** *(2) Jad/Koch*
(1) Madacy
4 **BOUNTY KILLER** *(1) Blunt/TVT*
(1) TVT
5 **UB40** *(1) Virgin*
6 **ZIGGY MARLEY & THE MELODY MAKERS** *(1) Elektra/EEG*
7 **MAXI PRIEST** *(1) Virgin*
8 **PETER TOSH** *(1) Columbia/CRG*
9 **BUJU BANTON** *(1) Germain/VP*
10 **THIRD WORLD** *(1) Gator/I-Man/Platinum*

Top Reggae Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **REGGAE GOLD 1999**—*Various Artists—VP*
2 **STRICTLY THE BEST 21**—*Various Artists—VP*
3 **REGGAE GOLD 1998**—*Various Artists—VP*
4 **PURE REGGAE**—*Various Artists—PolyGram TV/IDJMG*
5 **THE DOCTOR**—*Beenie Man—Shocking Vibes/VP*
6 **REGGAE PARTY**—*Various Artists—PolyGram TV/Island/IDJMG*
7 **D.J. REGGAE MIX**—*Various Artists—Beast/Simitar*
8 **THE BEST OF BOB MARLEY**—*Bob Marley—Madacy*
9 **EVERYONE FALLS IN LOVE**—*Tanto Metro & Devonte—Penthouse/VP*
10 **LABOUR OF LOVE III**—*UB40—Virgin*

11 **SPIRIT OF MUSIC**—*Ziggy Marley & The Melody Makers—Elektra/EEG*
12 **NEXT MILLENNIUM**—*Bounty Killer—Blunt/TVT*
13 **EVERYONE FALLS IN LOVE**—*Tanto Metro & Devonte—VP/550 Music/ERG*
14 **DJ REGGAE MIX 2000**—*Various Artists—Beast/Simitar*
15 **MANY MOODS OF MOSES**—*Beenie Man—Shocking Vibes/VP*

Top Reggae Imprints

Pos. IMPRINT *(No. Of Charted Albums)*

1 **VP** *(16)*
2 **POLYGRAM TV** *(2)*
3 **SHOCKING VIBES** *(2)*
4 **BEAST** *(2)*
5 **VIRGIN** *(3)*

VP RECORDS
MILES AHEAD IN REGGAE MUSIC

Top Reggae Labels

Pos. LABEL *(No. Of Charted Albums)*

1 **VP** *(19)*
2 **ISLAND DEF JAM MUSIC GROUP** *(4)*
3 **SIMITAR** *(2)*
4 **VIRGIN** *(4)*
5 **MADACY** *(1)*

Top Reggae Distributors

Pos. DISTRIBUTOR *(No. Of Charted Albums)*

1 **INDEPENDENTS** *(44)*
2 **UNIVERSAL** *(5)*
3 **EMD** *(5)*
4 **SONY** *(4)*
5 **WEA** *(3)*
6 **BMG** *(1)*

The past year or so saw a proliferation of concerts on the island featuring top hip-hop acts alongside reggae artists, as well as Sumfest's usual mixed billing and the annual Air Jamaica Jazz & Blues concert, which brings together such top jazz and R&B acts as George Benson and Chaka Khan and leading reggae artists like Hammond and the Skatalites. The Dec. 4 "One Love: Bob Marley All-Star Tribute," aired on the TNT network Dec. 19 as part of TNT's "Master Series," took place on James Bond Beach and featured a pan-genre lineup—Erykah Badu, Sheryl Crow, Lauryn Hill, Queen Latifah, Busta Rhymes, Sarah McLachlan, Seal, Rita Marley and Ziggy Marley & The Melody Makers.

The Jamaica Tourist Board continues to accelerate various promotions of Jamaica as the world's prime music destination, including a free annual concert held at summer's end in New York's Central Park. Gee Street's CEO Jon Baker (Ky-Mani Marley's home label) branched out to create Sanwood, a comprehensive music-production facility integrated into a three-acre tropical retreat near Port Antonio. Located in the foothills of Jamaica's Blue Mountains, it features a gourmet restaurant, GeeJam, and a tie-in with the Port Antonio Marina. The resort, a member of Chris Blackwell's Island Outpnst collection of boutique hotels, offers work and play opportunities to musicians, film- and video-makers and tourists alike.

Finally, the vision of Caribbean unity that has tantalized Jamaica's left-leaning politicos for decades is being realized by the music sector via the first of what, hopefully, will be an annual Caribbean Music Expo (CME). Held Nov. 14–17 with a Web site (www.cme.com.jm) that received numerous hits from around the world before the event and during its live Webcast, CME '99 drew artists and industry movers from the Spanish-, French-, English- and Dutch-speaking territories of the Caribbean. The conference, which focused on Internet-based technology, featured performances by acts from Cuba, Jamaica, Barbados, Haiti and other islands, as well as panels of industry executives from North America, the U.K. and the Caribbean, addressing such current hot-button issues as digital piracy via the Internet. ■

reggae

MILES AHEAD IN REGGAE MUSIC

VP RECORDS

R2K

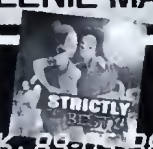
YEAR OF THE REGGAE!!!

Billboard

REGGAE

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

1998	1999	# OF YEARS	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	3	TOP REGGAE IMPRINT	No. 1 / No. 1	VP RECORDS
1	1	3	TOP REGGAE LABEL	No. 1 / No. 1	VP RECORDS
	1		TOP REGGAE ALBUM REGGAE GOLD 1999 VP 1559*	No. 1 / 3 weeks at No. 1	VARIOUS ARTISTS
1	1	3	TOP REGGAE ARTIST BEENIE MAN	No. 1	



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1999 the year in music

THE YEAR IN BLUES:

Virtuous Youth And Respected Elders Thrived

BY CHRIS MORRIS

The blues' youth movement continued in 1999, as post-adolescent singer-guitarists once again dominated Billboard's Top Blues Albums chart throughout the year. However, the venerable B.B. King proved once again to the young'uns that he is not ready to be dethroned as King of the Blues, as he charted no less than five albums during the last 12 months.

B.B. King

Many of the top-charting blues records were holdovers from 1998. Minneapolis-born teen axeman Jonny Lang's late-'98 sophomore release, "Wander This World" (A&M), the sequel to his bestselling bow, "Lie To Me," maintained its hold on listeners. Kenny Wayne Shepherd, who opened the field for young blues players with "Ledbetter Heights" in 1996, held sway with his second album, "Trouble Is..." (Revolution), while his concert set "Live On" made an immediate impression when it was released late in the year. Massachusetts' fiery blues mama Susan Tedeschi's "Just Won't Burn" (Tone-Cool) surpassed its 1998 sales pace, as ongoing touring stoked interest in the most prominent female singer-guitarist to hit the boards in some time.

JUMPIN' WITH THE KING

And they're growing 'em younger all the time. At the end of the year, one of the fastest-developing albums was "Loud Guitars, Big Suspicions," the Arista debut of 14-year-old North Dakota guitarist Shannon Curfman, perhaps the only blues performer who makes Tedeschi look like a grande dame.

However, despite the undeniable popularity of these youthful talents, it was B.B. King, now in his 50th year of recording, who surpassed the field in terms of sheer quantity. The singer-guitarist's quintet of chart albums, all released by MCA, included "Deuces Wild," his gold-certified album featuring duets with the Rolling Stones, Bonnie Raitt, Eric Clapton and other luminaries; "Blues On The Bayou," his late-'98 successor to "Deuces"; two compilations, "Greatest Hits" and "Best Of B.B. King/The Millennium Collection"; and "Let The Good Times Roll," King's salute to '40s jump-blues originator Louis Jordan.

Not far behind King in terms of chart exposure was another veteran singer, Etta James, whose entries included the ballad-oriented "Heart Of A Woman," the Yuletide package "12 Songs Of Christmas" and her '98 opus, "Life, Love & The Blues," all of which were released by Private Music, plus two vintage compilations, "Best Of Etta James" (MCA) and "Her Best" (Chess).

NO MO SLOWDOWN

Fans continued to keep the late Stevie Ray Vaughan near the zenith of the Top Blues Album chart. "The Real Deal: Greatest Hits Volume 2" (Epic/Legacy), a compilation of tracks the Texas hotshot cut with his band Double Trouble, and "Live At Carnegie Hall" were among '99's top titles, while "In Session" (Stax), a previously unreleased recording pairing Vaughan with another titan, the late Albert King, also logged chart time.

Guitarist Eric Clapton, also known as "God," got his due with the fast-selling two-CD Polydor retrospective "Blues" and received a homage in the form of a star-studded anthology, "Blues Power—The Songs Of Eric Clapton" (House Of Blues).

Etta James

Keb'Mo's '98 OKeh album, "Slow Down," showed few signs of decreasing its sales speed this year. Another familiar face, Robert Cray, debuted on his new label, Rykodisc, with a smooth and sweet-selling collection in a Southern soul mood, "Take Your Shoes Off."

John Lee Hooker's "Best Of Friends," an anthology of duet performances, was a solid performer for Virgin. Another legendary figure, the late Jimmy Rogers, had a posthumous success with "Blues Blues Blues" (Atlantic), which paired the Chicago great with an all-star band.

Billboard 1993 Century Award honoree Buddy Guy's perennial visibility was maintained with a pair of Silvertone albums: "Buddy's Baddest," a collection of tracks from the series of '90s albums that revitalized the singer-guitarist's career, and "Last Time Around—Live At Legends," a concert recording of Guy's final appearance with his longtime partner, the late singer–harp wizard Junior Wells.

Rounding out the '99 highlights, Malaco Records kept the soul-blues flame burning with "Material Things" and "Woman In Need," by Z.Z. Hill–styled singer Mel Waiters; "Call Tyrone," the latest from veteran Tyrone Davis; and "Taylored To Please" and "Gotta Get The Groove Back," Johnnie Taylor's sequels to his smash "Good Love!" ■

blues

Jonny Lang

Top Blues Artists

Pos.	ARTIST (No. Of Charted Albums) Imprint/Label
1	JONNY LANG (2) A&M/Interscope
2	B.B. KING (5) MCA
3	KENNY WAYNE SHEPHERD BAND (1) Giant/Reprise/Warner Bros. (1) Revolution/Warner Bros.
4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (1) Epic (1) Legacy/Epic
5	SUSAN TEDESCHI (1) Tone-Cool/Rounder/IDJMG
6	ERIC CLAPTON (1) Polydor/Universal
7	ETTA JAMES (3) Private Music/Windham Hill (1) Chess/MCA (1) MCA
8	KEB' MO' (1) OKeh/550 Music/Epic
9	JOHN LEE HOOKER (1) Virgin
10	THE JIMMY ROGERS ALL-STARS (1) Atlantic/AG

Top Blues Albums

Pos.	TITLE—Artist—Imprint/Label
1	WANDER THIS WORLD—Jonny Lang—A&M/Interscope
2	THE REAL DEAL: GREATEST HITS VOLUME 2—Stevie Ray Vaughan And Double Trouble—Legacy/Epic
3	JUST WON'T BURN—Susan Tedeschi—Tone-Cool/Rounder/IDJMG
4	TROUBLE IS...—Kenny Wayne Shepherd Band—Revolution/Warner Bros.
5	BLUES ON THE BAYOU—B.B. King—MCA
6	BLUES—Eric Clapton—Polydor/Universal
7	SLOW DOWN—Keb' Mo'—OKeh/550 Music/Epic
8	BEST OF FRIENDS—John Lee Hooker—Virgin
9	DEUCES WILD—B.B. King—MCA
10	LIVE ON—Kenny Wayne Shepherd Band—Giant/Reprise/Warner Bros.
11	GREATEST HITS—B.B. King—MCA
12	BLUES BLUES BLUES—The Jimmy Rogers All-Stars—Atlantic/AG
13	TAKE YOUR SHOES OFF—The Robert Cray Band—Rykodisc
14	LIE TO ME—Jonny Lang—A&M/Interscope
15	BLUES BROTHERS 2000—Soundtrack—Universal

Top Blues Labels

Pos.	LABEL (No. Of Charted Albums)
1	INTERSCOPE (2)
2	MCA (8)
3	EPIC (3)
4	WARNER BROS. (2)
5	ISLAND DEF JAM MUSIC GROUP (2)

Top Blues Imprints

Pos.	IMPRINT (No. Of Charted Albums)
1	A&M (2)
2	MCA (7)
3	LEGACY (1)
4	REVOLUTION (1)
5	POLYDOR (1)

Top Blues Distributors

Pos.	DISTRIBUTOR (No. Of Charted Albums)
1	UNIVERSAL (14)
2	SONY (3)
3	WEA (3)
4	INDEPENDENTS (15)
5	BMG (7)
6	EMD (2)

UNIVERSAL
UNIVERSAL MUSIC & VIDEO DISTRIBUTION

Top Soundtrack Albums

Pos. TITLE—*Imprint/Label*

1 TARZAN—*Walt Disney*
2 CITY OF ANGELS—*Warner Sunset/Reprise/ Warner Bros.*
3 WILD WILD WEST—*Overbrook/Interscope*
4 THE RUGRATS MOVIE—*Interscope*
5 AUSTIN POWERS: THE SPY WHO SHAGGED ME—*Maverick/Warner Bros.*
6 ARMAGEDDON - THE ALBUM—*Columbia/CRG*
7 CHEF AID: THE SOUTH PARK ALBUM—*American/Columbia/CRG*
8 RUNAWAY BRIDE—*Columbia/GRG*
9 THE MATRIX—*Maverick/Warner Bros.*
10 STAR WARS EPISODE I: THE PHANTOM MENACE—*Sony Classical*

Suspence None The Richer

Hot Soundtrack Singles

Pos. TITLE—*Artist—Imprint/Label*

1 KISS ME (FROM "SHE'S ALL THAT" & "DAWSON'S CREEK")—*Suspence None The Richer—Squint/Columbia*
2 ALL STAR (FROM "MYSTERY MEN")—*Smash Mouth—Interscope*
3 ANGEL (FROM "CITY OF ANGELS")—*Sarah McLachlan—Arista/Warner Sunset/Reprise*
4 FORTUNATE (FROM "LIFE")—*Maxwell—Rock Land/Interscope/Columbia*
5 BAILAMOS (FROM "WILD WILD WEST")—*Enrique Iglesias—Overbrook/Interscope*
6 WILD WILD WEST (FROM "WILD WILD WEST")—*Will Smith Featuring Dru Hill & Kool Moe Dee—Overbrook/Columbia*
7 CAN I GET A... (FROM "RUSH HOUR")—*Jay-Z Featuring Amil (Of Major Gainz) & Ja—Def Jam/IDJMG*
8 I DO (CHERISH YOU) (FROM "NOTTING HILL")—*98 Degrees—Universal*
9 STEAL MY SUNSHINE (FROM "GO")—*Len—WORK/ERG*
10 FADED PICTURES (FROM "RUSH HOUR")—*Case & Joe—Def Jam/IDJMG*

soundtracks

Hot Adult Contemporary Artists

Pos. ARTIST *(No. Of Charted Tracks) Imprint/Label*

1 SHANIA TWAIN *(5) Mercury/IDJMG*
2 BACKSTREET BOYS *(4) Jive*
3 SARAH McLACHLAN *(1) Arista*
(1) Warner Sunset/Reprise
4 PHIL COLLINS *(2) Walt Disney/Hollywood*
(1) Face Value/Atlantic
5 'N SYNC *(1) RCA*
(1) Miramax/Epic
6 EDWIN McCAIN *(2) Lava/Atlantic*
7 SAVAGE GARDEN *(2) Columbia*
8 SIXPENCE NONE THE RICHER
(1) Squint/Columbia
(1) Squint/Elektra/EEG
9 9B DEGREES *(2) Universal*
10 CHER *(2) Warner Bros.*

Hot Adult Contemporary Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 ANGEL—*Sarah McLachlan—Warner Sunset/Reprise*
2 FROM THIS MOMENT ON—*Shania Twain—Mercury/IDJMG*
3 YOU'LL BE IN MY HEART—*Phil Collins—Walt Disney/Hollywood*
4 (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU—*'N Sync—RCA*
5 TRULY MADLY DEEPLY—*Savage Garden—Columbia*
6 I WANT IT THAT WAY—*Backstreet Boys—Jive*
7 KISS ME—*Suspence None The Richer—Squint/Columbia*
8 I'M YOUR ANGEL—*R. Kelly & Celine Dion—Jive*
9 BELIEVE—*Cher—Warner Bros.*
10 I WILL REMEMBER YOU (LIVE)—*Sarah McLachlan—Arista*
11 I'LL BE—*Edwin McCain—Lava/Atlantic*
12 THE HARDEST THING—*98 Degrees—Universal*
13 YOU'RE STILL THE ONE—*Shania Twain—Mercury/IDJMG*
14 TRUE COLORS—*Phil Collins—Face Value/Atlantic*
15 WRITTEN IN THE STARS—*Elton John & LeAnn Rimes—Curb/Rocket/IDJMG*
16 I'LL NEVER BREAK YOUR HEART—*Backstreet Boys—Jive*
17 ANGEL OF MINE—*Monica—Arista*
18 I COULD NOT ASK FOR MORE—*Edwin McCain—Lava/Atlantic*
19 WHEN YOU BELIEVE—*Whitney Houston & Mariah Carey—DreamWorks*
20 FAITH OF THE HEART—*Rod Stewart—Universal*
21 HANDS—*Jewel—Atlantic*
22 THAT DON'T IMPRESS ME MUCH—*Shania Twain—Mercury/IDJMG*
23 LOVE OF MY LIFE—*Jim Brickman Featuring Michael W. Smith—Windham Hill*
24 MUSIC OF MY HEART—*'N SYNC & Gloria Estefan—Miramax/Epic*
25 ALL I HAVE TO GIVE—*Backstreet Boys—Jive*

Sarah McLachlan

1999 the year in music

Shania Twain

Hot Adult Contemporary Labels

Pos. LABEL *(No. Of Charted Tracks)*

1 ISLAND DEF JAM MUSIC GROUP *(13)*
2 JIVE *(7)*
3 COLUMBIA *(13)*
4 ATLANTIC *(9)*
5 WARNER BROS. *(10)*

Hot Adult Contemporary Imprints

Pos. IMPRINT *(No. Of Charted Tracks)*

1 JIVE *(7)*
2 MERCURY *(7)*
3 COLUMBIA *(11)*
4 WARNER BROS. *(7)*
5 ARISTA *(4)*
6 WARNER SUNSET *(2)*
7 UNIVERSAL *(3)*
8 LAVA *(4)*
9 RCA *(3)*
10 WALT DISNEY *(2)*

adult contemporary

1999 the year in music

Hot Adult Top 40 Artists

Pos. ARTIST *(No. Of Charted Tracks) Imprint/Label*

1 **GOO GOO DOLLS** *(2) Warner Bros.*
(1) Warner Sunset/Reprise
2 **SUGAR RAY** *(2) Lava/Atlantic*
3 **SARAH McLACHLAN** *(2) Arista*
(1) Warner Sunset/Reprise
4 **SIXPENCE NONE THE RICHER**
(1) Squint/Columbia
(1) Squint/Elektra/EEG
5 **MATCHBOX 20** *(2) Lava/Atlantic*
6 **EAGLE-EYE CHERRY** *(1) WORK/ERG*
7 **SHERYL CROW** *(2) A&M/Interscope*
(1) C2
8 **SHAWN MULLINS** *(2) SMG/Columbia*
9 **SMASH MOUTH** *(2) Interscope*
(1) Elektra/EEG
10 **FASTBALL** *(3) Hollywood*

Hot Adult Top 40 Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 **SLIDE**—*Goo Goo Dolls—Warner Bros.*
2 **KISS ME**—*Sixpence None The Richer—Squint/Columbia*
3 **BACK 2 GOOD**—*matchbox 20—Lava/Atlantic*
4 **EVERY MORNING**—*Sugar Ray—Lava/Atlantic*
5 **SAVE TONIGHT**—*Eagle-Eye Cherry—WORK/ERG*
6 **ANGEL**—*Sarah McLachlan—Warner Sunset/Reprise*
7 **LULLABY**—*Shawn Mullins—SMG/Columbia*
8 **ALL STAR**—*Smash Mouth—Interscope*
9 **SHE'S SO HIGH**—*Tal Bachman—Columbia*
10 **OUT OF MY HEAD**—*Fastball—Hollywood*
11 **JUMPER**—*Third Eye Blind—Elektro/EEG*
12 **HANDS**—*Jewel—Atlantic*
13 **I WILL REMEMBER YOU (LIVE)**—*Sarah McLachlan—Arista*
14 **LIVIN' LA VIDA LOCA**—*Ricky Martin—C2*
15 **SOMEDAY**—*Sugar Ray—Lava/Atlantic*
16 **SMOOTH**—*Santana Featuring Rob Thomas—Arista*
17 **MY FAVORITE MISTAKE**—*Sheryl Crow—A&M/Interscope*
18 **BELIEVE**—*Cher—Warner Bros.*
19 **FLY AWAY**—*Lenny Kravitz—Virgin*
20 **IRIS**—*Goo Goo Dolls—Warner Sunset/Reprise*
21 **BLACK BALLOON**—*Goo Goo Dolls—Warner Bros.*
22 **BETTER DAYS (AND THE BOTTOM DROPS OUT)**—*Citizen King—Warner Bros.*
23 **I COULD NOT ASK FOR MORE**—*Edwin McCain—Lava/Atlantic*
24 **WHAT IT'S LIKE**—*Everlast—Tommy Boy*
25 **THAT DON'T IMPRESS ME MUCH**—*Shania Twain—Mercury/IDJMG*

Hot Adult Top 40 Labels

Pos. LABEL *(No. Of Charted Tracks)*

1 **ATLANTIC** *(13)*
2 **WARNER BROS.** *(17)*
3 **COLUMBIA** *(13)*
4 **REPRISE** *(13)*
5 **INTERSCOPE** *(10)*

Hot Adult Top 40 Imprints

Pos. IMPRINT *(No. Of Charted Tracks)*

1 **LAVA** *(7)*
2 **WARNER BROS.** *(14)*
3 **RCA** *(9)*
4 **HOLLYWOOD** *(6)*
5 **WARNER SUNSET** *(3)*
6 **SQUINT** *(2)*
7 **WORK** *(2)*
8 **ELEKTRA** *(7)*
9 **ARISTA** *(3)*
10 **COLUMBIA** *(7)*

Hot Top 40 Artists

Pos. ARTIST *(No. Of Charted Tracks) Imprint/Label*

1 **GOO GOO DOLLS** *(2) Warner Bros.*
(1) Warner Sunset/Reprise
2 **RICKY MARTIN** *(3) C2*
(1) Columbia
3 **SUGAR RAY** *(2) Lava/Atlantic*
4 **BACKSTREET BOYS** *(4) Jive*
5 **TLC** *(2) LaFace/Arista*
6 **BRITNEY SPEARS** *(3) Jive*
7 **SARAH McLACHLAN** *(1) Arista*
(1) Warner Sunset/Reprise
8 **SIXPENCE NONE THE RICHER** *(1) Squint/Columbia*
(1) Squint/Elektra/EEG
9 **SMASH MOUTH** *(2) Interscope*
10 **98 DEGREES** *(2) Universal*
(1) Motown

Hot Top 40 Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 **SLIDE**—*Goo Goo Dolls—Warner Bros.*
2 **ALL STAR**—*Smash Mouth—Interscope*
3 **LIVIN' LA VIDA LOCA**—*Ricky Martin—C2*
4 **EVERY MORNING**—*Sugar Ray—Lava/Atlantic*
5 **NO SCRUBS**—*TLC—LaFace/Arista*
6 **I WANT IT THAT WAY**—*Backstreet Boys—Jive*
7 **GENIE IN A BOTTLE**—*Christina Aguilera—RCA*
8 **KISS ME**—*Sixpence None The Richer—Squint/Columbia*
9 **SAVE TONIGHT**—*Eagle-Eye Cherry—WORK/ERG*
10 **BELIEVE**—*Cher—Warner Bros.*
11 **...BABY ONE MORE TIME**—*Britney Spears—Jive*
12 **IF YOU HAD MY LOVE**—*Jennifer Lopez—WORK/ERG*
13 **LULLABY**—*Shawn Mullins—SMG/Columbia*
14 **ANGEL**—*Sarah McLachlan—Warner Sunset/Reprise*
15 **MAMBO NO. 5 (A LITTLE BIT OF...)**—*Lou Bega—RCA*
16 **HAVE YOU EVER?**—*Brandy—Atlantic*
17 **WHERE MY GIRLS AT?**—*702—Motown*
18 **SOMEDAY**—*Sugar Ray—Lava/Atlantic*
19 **JUMPER**—*Third Eye Blind—Elektra/EEG*
20 **MIAMI**—*Will Smith—Columbia*
21 **SHE'S SO HIGH**—*Tal Bachman—Columbia*
22 **BACK 2 GOOD**—*matchbox 20—Lava/Atlantic*
23 **UNPRETTY**—*TLC—LaFace/Arista*
24 **SMOOTH**—*Santana Featuring Rob Thomas—Arista*
25 **ANGEL OF MINE**—*Monica—Arista*
26 **BAILAMOS**—*Enrique Iglesias—Overbrook/Interscope*
27 **HANDS**—*Jewel—Atlantic*
28 **IRIS**—*Goo Goo Dolls—Warner Sunset/Reprise*
29 **WHAT IT'S LIKE**—*Everlast—Tommy Boy*
30 **FLY AWAY**—*Lenny Kravitz—Virgin*
31 **OUT OF MY HEAD**—*Fastball—Hollywood*
32 **THAT DON'T IMPRESS ME MUCH**—*Shania Twain—Mercury/IDJMG*
33 **I DO (CHERISH YOU)**—*98 Degrees—Universal*
34 **HEY LEONARDO (SHE LIKES ME FOR ME)**—*Blessid Union Of Souls—Push/V2*
35 **THE HARDEST THING**—*98 Degrees—Universal*
36 **(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU**—*'N Sync—RCA*
37 **I WILL REMEMBER YOU (LIVE)**—*Sarah McLachlan—Arista*
38 **STEAL MY SUNSHINE**—*Len—WORK/ERG*
39 **LAST KISS**—*Pearl Jam—Epic*
40 **BLACK BALLOON**—*Goo Goo Dolls—Warner Bros.*

Hot Top 40 Imprints

Pos. IMPRINT *(No. Of Charted Tracks)*

1 **COLUMBIA** *(14)*
2 **JIVE** *(8)*
3 **LAVA** *(6)*
4 **WARNER BROS.** *(8)*
5 **ARISTA** *(9)*
6 **RCA** *(8)*
7 **WORK** *(4)*
8 **ATLANTIC** *(4)*
9 **LAFACE** *(2)*
10 **C2** *(4)*

Hot Top 40 Labels

Pos. LABEL *(No. Of Charted Tracks)*

1 **COLUMBIA** *(21)*
2 **ARISTA** *(14)*
3 **ATLANTIC** *(11)*
4 **WARNER BROS.** *(10)*
5 **JIVE** *(8)*

COLUMBIA

Goo Goo Dolls

top 40

Top Contemporary Christian Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

1 KIRK FRANKLIN (1) Gospo Centric/Interscope/Word
2 STEVEN CURTIS CHAPMAN (2) Sparrow/Chordant
3 DC TALK (1) Virgin/Forefront/Chordant
4 POINT OF GRACE (2) Word
5 SIXPENCE NONE THE RICHER (1) Squint/Word
6 AYALON (2) Sparrow/Chordant
7 MICHAEL W. SMITH (2) Reunion/Provident
8 NEWSBOYS (1) Star Song/Chordant
9 TRIN-I-TEE 5:7 (1) B-Rite/Word
10 JACI VELASQUEZ (1) Myrrh/Sony Discos/Word (1) Myrrh/Word

Top Contemporary Christian Albums

Pos. TITLE—Artist—Imprint/Label

1 THE NU NATION PROJECT—Kirk Franklin—Gospo Centric/Interscope/Word
2 THE PRINCE OF EGYPT—Soundtrack—DreamWorks/Provident
3 TOUCHED BY AN ANGEL: THE ALBUM—Soundtrack—550 Music/Myrrh/Word
4 WOW - 1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS—Various Artists—Sparrow/Chordant
5 SUPERNATURAL—dc Talk—Virgin/Forefront/Chordant
6 SPEECHLESS—Steven Curtis Chapman—Sparrow/Chordant
7 SIXPENCE NONE THE RICHER—Sixpence None The Richer—Squint/Word
8 THE PRINCE OF EGYPT - INSPIRATIONAL—Soundtrack—DreamWorks/Provident
9 WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS—Various Artists—Maranatha!/Integrity/Word
10 STEADY ON—Point Of Grace—Word
11 BREATH OF HEAVEN - A CHRISTMAS COLLECTION—Vince Gill With Patrick Williams And His Orchestra—MCA Nashville/Sparrow/Chordant
12 THE PRINCE OF EGYPT - NASHVILLE—Soundtrack—DreamWorks (Nashville)/Provident
13 SONGS 4 LIFE - FEEL THE POWER!—Various Artists—Time Life/Modacy
14 IN A DIFFERENT LIGHT—Avalon—Sparrow/Chordant
15 STEP UP TO THE MICROPHONE—Newsboys—Star Song/Chordant
16 TRIN-I-TEE 5:7—Trin-i-tee 5:7—B-Rite/Word
17 SHOUT TO THE LORD 2000—Various Artists—Hosanna!/Integrity/Word
18 WOW - THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE—Various Artists—Word
19 YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS—LeAnn Rimes—Curb/Chordant
20 JACI VELASQUEZ—Jaci Velásquez—Myrrh/Word
21 CHRISTMASTIME—Michael W. Smith—Reunion/Provident
22 40 ACRES—Caedmon's Call—Essential/Silvertone/Provident
23 A MAZE OF GRACE—Avalon—Sparrow/Chordant
24 CHASE THE SUN—The Supertones—BEC/Chordant
25 SONICFLOOD—Sonicflood—Gotee/Chordant
26 LIVE THE LIFE—Michael W. Smith—Reunion/Provident
27 ANYBODY OUT THERE?—Burlap To Cashmere—Squint/A&M/Word
28 I WANT TO BE LIKE YOU—FFH—Essential/Provident
29 LET IT HAPPEN—MxPx—Tooth & Nail/Chordant
30 TIME—Third Day—Essential/Silvertone/Provident
31 PRAY—Rebecca St. James—Forefront/Chordant
32 KANSAS—Jennifer Knapp—Gotee/Word
33 LIVE FROM THE POTTER'S HOUSE—T.D. Jakes With The Potter's House Mass Choir—Integrity/Word
34 A CHRISTMAS STORY—Point Of Grace—Word
35 A CHRISTMAS TO REMEMBER—Amy Grant—Myrrh/Word
36 STREAMS—Various Artists—Word
37 PASSION FOR PRAISE VOLUME ONE—Carmon—Sparrow/Chordant
38 KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH & HERITAGE—Bill & Gloria Gaither And Their Homecoming Friends—Spring House/Chordant
39 WOW - 2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS—Various Artists—Sparrow/Chordant
40 FOURTH FROM THE LAST—The W's—5 Minute Walk/SoraBellum/Chordant

Top Contemporary Christian Imprints

Pos. IMPRINT (No. Of Charted Albums)

1 SPARROW (27)
2 DREAMWORKS (2)
3 MYRRH (10)
4 WORD (6)
5 FOREFRONT (9)
T6 GOSPO CENTRIC (2)
T6 INTERSCOPE (2)
8 SQUINT (3)
9 REUNION (6)
10 INTEGRITY (8)

SPARROW

Top Contemporary Christian Labels

Pos. LABEL (No. Of Charted Albums)

1 CHORDANT (71)
2 WORD (37)
3 PROVIDENT (29)
4 MADACY (4)
5 DAYWIND (1)

Kirk Franklin

contemporary christian

1999 the year in music

Top Contemporary Christian Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

1 EMD (63)
2 INDEPENDENTS (43)
3 UNIVERSAL (7)
4 BMG (25)
5 WEA (9)

EMD
EMI MUSIC DISTRIBUTION

CHORDANT
DISTRIBUTION GROUP™

THE YEAR IN CHARTS

Continued from page YE-95

Players Club," also ranked No. 19 for that year.

The top albums artist is DMX, followed by Juvenile. Lauryn Hill is the top solo female, and TLC is the top female group. The top imprint for the second year in a row is No Limit, and the top label is IDJMG. The top distributing corporation is Universal.

Combining singles and albums, the top R&B/Hip-Hop artist is R. Kelly. Following him as solo male artist is Jay-Z. The top solo female is Lauryn Hill, followed by Faith Evans. Dru Hill is the top group. The No. 1 imprint is Arista, and the leading label, like last year, is Arista.

COUNTRY

Let's look back at Lonestar's record in the year-end recaps of the past few years. In 1996, the group placed a respectable 10th on the Hot Country Singles & Tracks tally with "No News." A year later, it just missed the top 10, coming in 11th with "Come Cryin' To Me." And in 1998, Lonestar was just two spots out of the top 40, ranking 42nd with "Everything's Changed." Well, everything has changed for the group, as they claim the No. 1 song of 1999 with "Amazed." It was just a few months ago that "Amazed" completed an amazing run at No. 1 on the Country Singles & Tracks chart, staying on top for eight weeks, the longest run at No. 1 for a country single since David Houston had a nine-week run with "Almost Persuaded" in the summer of 1966.

Lonestar's triumph means this is the first year in the last three that Tim McGraw does not have the No. 1 song of the year. But he is in the top five for the fifth year running. Four years ago, he was No. 3 with "I Like It, I Love It." Three years ago, "She Never Lets It Go To Her Heart" was No. 5. Two years back, his duet with wife Faith Hill on "It's Your Love" was the top single of the year. And last year McGraw was No. 1 again, with "Just To See You Smile." For 1999, he ranks No. 5 with "Please Remember Me" (Curb). George Strait finished seventh last year with "I Just Want To Dance With You," but twice since 1996 he has had the runner-up song of the year. In 1996, it was "Blue Clear Sky," and in 1997 it was "One Night At A Time." He's back in second place this year, with "Write This Down."

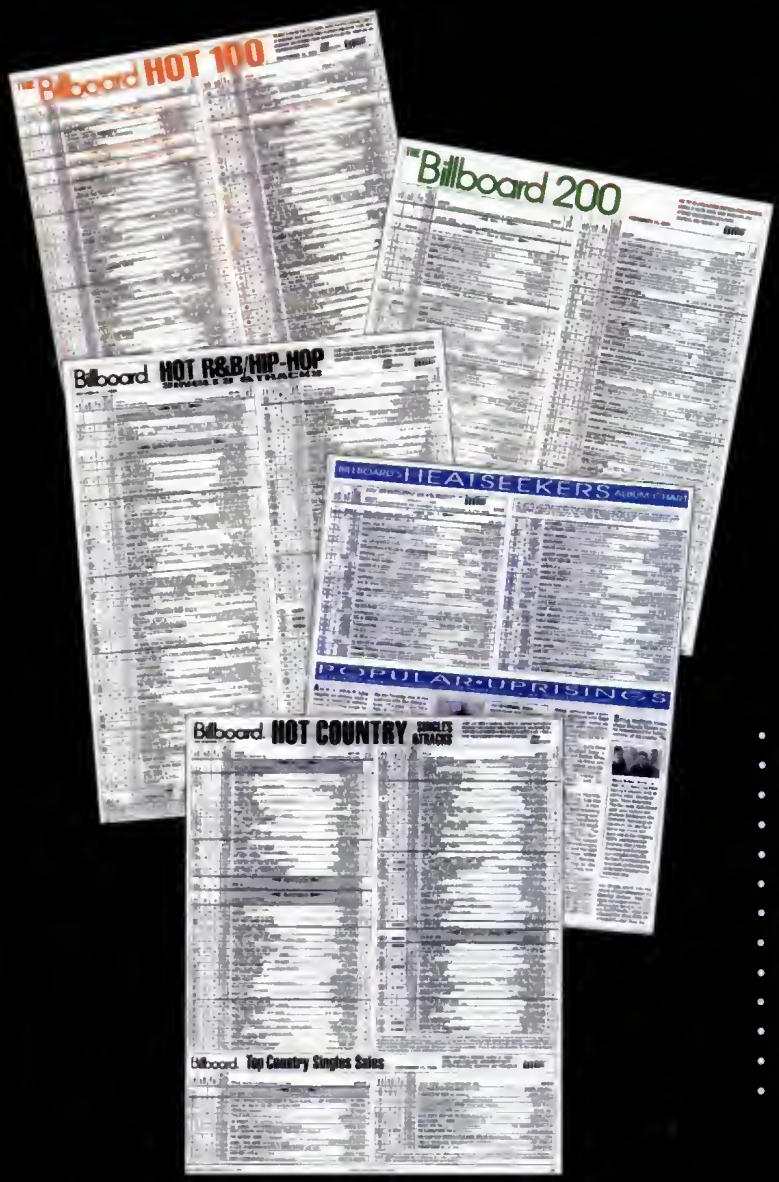
Jo Dee Messina repeats her feat from last year of placing two titles in the year-end top 10. In 1998, she was No. 2 with "Bye Bye" and No. 4 with "I'm Alright." This year, she is No. 3 with "Lesson In Leavin'" and No. 7 with "Stand Beside Me." The only other artists to pull a double in the top 10 since 1995 are men: Trace Adkins, George Strait and John Michael Montgomery.

Last year, Tim McGraw was second on the list of Hot Country Singles & Tracks Artists. That was his highest year-end ranking, until now. For the first time, he is the No. 1 artist of the year. In second place are the Dixie Chicks, moving up from sixth last year, when they were a new act. The top solo female artists are Jo Dee Messina, Martina McBride and Shania Twain. The top males after McGraw are George Strait, Kenny Chesney and Alan Jackson. The top groups after the Dixie Chicks are Lonestar and Alabama.

Diane Warren completes her triple crown by being the No. 1 country songwriter. She has previously topped the pop and R&B year-

Continued on page YE-104

Never miss a Billboard Chart!



all charts not shown

January 1st unpublished Charts are for Sale

- The Billboard 200
- The Billboard Hot 100
- Hot 100 Singles Sales & Airplay
- Top 40 Tracks
- Hot Adult Contemporary/Adult Top 40
- Mainstream Rock/Modern Rock Tracks
- Billboard Latin 50
- Hot Latin Tracks
- Dance/Maxi-Singles Sales
- Top R&B/Hip Hop Albums
- Hot R&B/Hip Hop Singles
- Hot R&B/Hip Hop Singles Sales & Airplay
- Hot Rap Singles
- Top Country Albums/ Country Catalog Albums
- Hot Country Singles & Tracks/ Country Singles Sales
- Heatseekers
- Top World Music/Blues/Reggae Albums
- Top Pop Catalog Albums
- Top Kid Audio
- Top Gospel Albums
- Top Contemporary Christian Albums
- Top Music Videos
- Top DVD Sales
- Top Christmas Albums

Each bullet represents an individual chart

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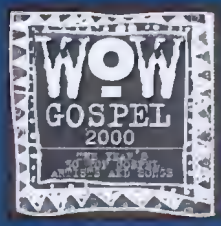
VERITY

2000



POWERFUL NEW MESSAGES FROM

WOW Gospel 2000
FEBRUARY 8

Commissioned/*Time & Seasons*
FEBRUARY 22

Fred Hammond/*Purpose By Design*
MARCH 2

***Tonéx/*Pronounced Toe-nay**
APRIL 18

Donnie McClurkin/*Live in London*
MAY 16

The New Life Community Choir Featuring John P. Kee
JUNE 6

AND INTRODUCING
Tarralyn Ramsey
JUNE 20

Verity

*In cooperation with Tommy Boy Music and Jive Records

right ate

1999 the year in music

THE YEAR IN CHARTS

Continued from page YE-101

end tallies. Last year, she ranked eighth, and the year before she was 10th. Alan Jackson, who didn't rank in 1998 but was fifth in 1996 and fourth in 1997, comes in second. Byron Gallimore moves up from sixth to first on the producers list, and Keith Stegall repeats from last year as runner-up. MCA Nashville repeats as the No. 1 country imprint and label; it is the top label for the ninth consecutive year.

The best-selling single of the year is the two-sided "It Don't Matter To The Sun"/"Lost In You" (Capitol) by Garth Brooks as Chris Gaines. The "Sun" side was popular on country radio, while "Lost" was found on the pop charts. It's the first time Brooks has taken the top spot on the year-end country-sales recap, which is not unusual given that his label does not usually release commercial singles on his tracks. With Brooks in first place and Tim McGraw in second and Mark Chesnutt in third, the list looks very different from last year, when the top seven sellers were all by female artists. The top sales artist is Garth Brooks, followed by Tim McGraw and Mark Chesnutt. The top solo female artists are Faith Hill, LeAnn Rimes and Lila McCann. The top duos and/or groups are the Wilkinsons and the Kinleys. Curb repeats from last year as the No. 1 sales imprint and label, and WEA is once again the leading distributor.

Last year, Garth Brooks had the best-selling album, and Shania Twain ranked second. Positions are reversed this year, as 1998's No. 2 album, "Come On Over" (Mercury), is the top seller for 1999. Brooks, No. 1 with "Sevens" last year, is second with "Double Live." The Dixie Chicks, whose debut set, "Wide Open Spaces" (Monument), was No. 8 last year, have two albums in the year-end top 10. "Spaces" moves up to No. 3, while their sophomore set, "Fly," lands at No. 5. Last year's top country soundtrack, "Hope Floats" (Capitol), is also this year's top soundtrack, ranking ninth in sales. Women rule the artist rankings, where the Dixie Chicks are in first place and Shania Twain repeats from last year in second. Garth Brooks is the top male artist. Capitol repeats from last year as the leading imprint and label, and Universal is the No. 1 distributor.

For singles and albums combined, the Dixie Chicks finish as the No. 1 act. Tim McGraw and George Strait are the top two solo male artists. Martina McBride is the No. 1 solo female, followed by Jo Dee Messina and Shania Twain. The top duos and/or groups after the Dixie Chicks are Alabama and Lonestar. The top combined imprint is MCA Nashville, and the top combined label is, as it was in 1998, MCA Nashville.

ADULT CONTEMPORARY

The international domination of the adult-contemporary charts that began at the end of 1997 continued unabated in 1999. The only domestic act to advance to No. 1 on the AC chart during the calendar year was the Backstreet Boys. Aside from R. Kelly, who topped the chart with Canadian singer Celine Dion on "I'm Your Angel" (Jive), the Backstreet Boys are the only U.S. act to have an AC No. 1 since November 1997.

Last year it was an Australian act that came out on top at year-end, when Savage Garden led the list with "Truly Madly Deeply" (Columbia). That same single, which passed

Continued on page YE-106

Top Gospel Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

1 KIRK FRANKLIN (1) B-Rite/Interscope (1) Gospo Centric/Interscope
2 T.D. JAKES (2) Integrity/Word/Epic (1) Island Inspirational/IDJMG
3 TRIN-I-TEE 5:7 (1) B-Rite/Interscope
4 CECE WINANS (2) Pioneer/AG (1) Wellspring Gospel/Sparrow
5 YOLANDA ADAMS (2) Verity (1) Elektra/EEG
6 VICKIE WINANS (1) CGI (1) CGI/Platinum
T7 FRED HAMMOND (1) Verity
T7 RADICAL FOR CHRIST (1) Verity
9 THE POTTER'S HOUSE MASS CHOIR (1) Integrity/Word/Epic
10 ANOINTED (1) Myrrh/Word/Epic

Top Gospel Albums

Pos. TITLE—Artist—Imprint/Label

1 THE NU NATION PROJECT—Kirk Franklin—Gospo Centric/Interscope
2 THE PRINCE OF EGYPT—INSPIRATIONAL—Soundtrack—DreamWorks/Interscope
3 TRIN-I-TEE 5:7—Trin-i-tee 5:7—B-Rite/Interscope
4 (PAGES OF LIFE) CHAPTERS I & II—Fred Hammond & Radical For Christ—Verity
5 WOW GOSPEL 1999 - THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS—Various Artists—Verity
6 SACRED LOVE SONGS—T.D. Jakes—Island Inspirational/IDJMG
7 LIVE FROM THE POTTER'S HOUSE—T.D. Jakes With The Potter's House Mass Choir—Integrity/Word/Epic
8 EVERLASTING LOVE—CeCe Winans—Pioneer/AG
9 GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Notion—B-Rite/Interscope
10 WOW GOSPEL 1998 - THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS—Various Artists—Verity
11 HERITAGE OF GOSPEL—Various Artists—Malaco
12 LIVE IN DETROIT II—Vickie Winans—CGI/Platinum
13 ANOINTED—Anointed—Myrrh/Word/Epic
14 SONGS FROM THE HEART—Yolando Adams—Verity
15 I CAN SEE CLEARLY NOW—Gospel Gangstaz—B-Rite/Interscope
16 HEALING - LIVE IN DETROIT—Richard Smallwood With Vision—Verity
17 MOUNTAIN HIGH...VALLEY LOW—Yolondo Adams—Elektra/EEG
18 MORNING GLORY VOLUME ONE: PEACE—Juanita Bynum—Shekinah International
19 IN THE MEANTIME - THE MUSIC THAT TELLS THE STORY—Iyanlo Vanzant—Harmony
20 GOD CAN & GOD WILL—Dottie Peoples—Atlanta International
21 RAISIN' THE ROOF—Various Artists—Intersound/Platinum
22 WE GOT NEXT—Winans Phase 2—Myrrh/Word/Epic
23 GREAT WOMEN OF GOSPEL VOLUME II—Various Artists—EMI Gospel
24 FINALLY KAREN—Karen Clark-Sheard—Island/IDJMG
25 HIS GIFT—CeCe Winans—Pioneer/AG
26 HELEN BAYLOR...LIVE—Helen Baylor—Verity
27 GET READY—Virtue—Verity
28 BOW DOWN AND WORSHIP HIM—Full Gospel Baptist Fellowship Mass Choir—Gospo Centric/Interscope
29 ALABASTER BOX—CeCe Winans—Wellspring Gospel/Sparrow
30 FEELS LIKE RAIN—Men Of Standard—Muscle Shoals Sound/Malaco
31 ANY DAY—Victory In Praise Music And Arts Seminar Mass Choir—Tyscot/New Life/Verity
32 FOCUS—Dawkins & Dawkins—Harmony
33 EVERLASTING LIFE—Kim Burrell—Tommy Boy Gospel/Tommy Boy
34 THIS IS FOR YOU LORD—Rev. Jackie McCullough—Gospo Centric/Interscope
35 LOVE WILL GO ALL THE WAY—Lee Williams & The Spiritual QC's—Majestic
36 SO COOL—Toke 6—Reprise/Warner Bros.
37 BRENT JONES AND T.P. MOBB—Brent Jones And T.P. Mobb—Holy Roller/MCG
38 LOVE ALIVE V: 25TH ANNIVERSARY REUNION—Walter Hawkins And The Love Center Choir—Gospo Centric/Interscope
39 LIVE IN DETROIT—Vickie Winans—CGI
40 THE LIVE EXPERIENCE 1999—The Canton Spirituals—Verity

Top Gospel Imprints

Pos. IMPRINT (No. Of Charted Albums)

1 GOSPO CENTRIC (5)
2 VERITY (25)
3 B-RITE (5)
4 DREAMWORKS (1)
5 WORD (13)
6 ISLAND INSPIRATIONAL (1)
7 PIONEER (2)
8 CGI (5)
9 MALACO (5)
10 HARMONY (4)

Kirk Franklin & The Nu Nation Project

Top Gospel Labels

Pos. LABEL (No. Of Charted Albums)

1 INTERSCOPE (11)
2 VERITY (29)
3 EPIC (14)
4 ISLAND DEF JAM MUSIC GROUP (2)
5 ATLANTIC GROUP (4)

Top Gospel Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

1 UNIVERSAL (21)
2 BMG (31)
3 INDEPENDENTS (49)
4 SONY (14)
5 WEA (10)
6 EMD (10)

gospel

the future is in the music...

#1 TOP CONTEMPORARY CHRISTIAN ARTIST
Kirk Franklin

#1 TOP CONTEMPORARY CHRISTIAN ALBUM
The Nu Nation Project, Kirk Franklin, Gospo Centric

#1 TOP GOSPEL ARTIST
Kirk Franklin

#1 TOP GOSPEL ALBUM
The Nu Nation Project, Kirk Franklin, Gospo Centric

#1 TOP GOSPEL IMPRINT
Gospo Centric

#3 TOP GOSPEL ARTIST
Trin-i-tee 5:7, B-Rite Music

#3 TOP GOSPEL ALBUM
Trin-i-tee 5:7, Trin-i-tee 5:7, B-Rite Music

#3 TOP GOSPEL IMPRINT
B-Rite Music

Thank you retailers, radio, and fans for another incredible year!

GOSPO CENTRIC

a-1 swift • ray bady • byron cage • dorinda clark cole • full gospel • God's property • tramaine hawkins • walter hawkins • bobby jones
rev. jackie mc cullough • bishop paul s. morton, sr. • one nation crew • kurt carr singers • david e. talbert • natalie wilson & the sop chorale

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1999 the year in music

YEAR IN CHARTS

Continued from page YE-104

the 100-week mark on the chart at the end of 1999, is No. 5 for this year. Two Canadians take the top two spots for '99: Sarah McLachlan is No. 1 with "Angel" (Warner Sunset) from the "City Of Angels" soundtrack, and Shania Twain is No. 2 with "From This Moment On." Britain's Phil Collins, who tied Dion's record-setting 19-week stay at No. 1 with "Because You Loved Me" with his own "You'll Be In My Heart" (Walt Disney/Hollywood), ranks No. 3 with that "Tarzan" song. The highest-ranked U.S. act on the year-end AC chart is 'N Sync, No. 4 with "(God Must Have Spent) A Little More Time On You" (RCA).

One major difference from last year: Twain and LeAnn Rimes are the only country acts in the top 25 of 1999 (and Rimes is only there in a duet with Elton John). In 1998, five country artists were represented in the top 25.

Shania Twain is the No. 1 AC artist. The Backstreet Boys are No. 2 for two years running, and Sarah McLachlan is No. 3. Phil Collins is the top male AC artist, followed by Edwin McCain. Jive is the leading AC imprint, and IDJMG the top label.

For the first time in three years, the Adult Top 40 recap is not led by a new artist. Duncan Sheik and Natalie Imbruglia had the top songs of 1997 and 1998, but this year the Goo Goo Dolls are in first place, with "Slide" (Warner Bros.). New act Sixpence None The Richer is runner-up with "Kiss Me" (Squint/Columbia). Matchbox 20 had the No. 2 song last year with "3 AM," and this year it is in third place with "Back 2 Good" (Lava/Atlantic). The Goo Goo Dolls are the No. 1 Adult Top 40 artist, followed by Sugar Ray and Sarah McLachlan. Lava is the top imprint and Atlantic the leading label, both for the second consecutive year.

ROCK

Florida-based Creed placed three chart entries in 1998's top 10 Mainstream Rock Tracks, but the highest-ranked was "My Own Prison," at No. 2. This year, Creed goes that hit one better, as its song "One" (Wind-up) is

LeAnn Rimes

the leading mainstream-rock track of the year. Collective Soul has its best year-end showing since 1995, when "December" was the top rock track of the year, with "Heavy," the No. 2 song of 1999. The Red Hot Chili Peppers come in third with "Scar Tissue" (Warner Bros.). Metallica has two of its Elektra tracks in the top 10: "Turn The Page" at No. 7 and "Whiskey In The Jar" at No. 8.

Creed is the No. 1 mainstream-rock artist for the second year in a row, followed by last year's No. 3 act, Metallica. Lenny Kravitz, at No. 3, is the top solo artist. Based on the strength of the Red Hot Chili Peppers, Goo Goo Dolls and Tom Petty & The Heartbreakers, the top mainstream-rock imprint is Warner Bros. Interscope is the leading label.

On the modern-rock side, Lit led the way with "My Own Worst Enemy" (RCA). Everlast was No. 2 with "What It's Like" (Tommy Boy), and the Red Hot Chili Peppers were hot at modern rock as well as mainstream rock, coming in No. 3 on both lists with "Scar Tissue." The Offspring is the No. 1 modern-rock artist, followed by Sugar Ray and Everlast. RCA, strong with Lit and the Dave Matthews Band, is the No. 1 modern-rock imprint, and Interscope the top label.

RAP

The word that shows up the most on the year-end rap recap is "featuring." The top six singles, including chart leader "Who Dat" by JT Money featuring Sole (Tony Mercedes) are all collaborations, as are eight of the top 10. Jay-Z, who had one of two solo efforts in the top 10 with "Hard Knock Life (Ghetto Anthem)" (Roc-A-Fella), is the No. 1 rap artist of 1999, followed by Sole and JT Money. By virtue of her collaboration with Busta Rhymes

'N Sync

on the No. 2 rap song, "What's It Gonna Be?!" (FlipMode/Elektra), Janet Jackson is the No. 6 rap artist. With 26 titles charted, Priority is the leading rap label, and EMD is the top distributor.

DANCE MUSIC

Rap singles came out on top of the Hot Dance Maxi-Singles Sales year-end tally from 1995–1997, but pop won out in 1998, when Brandy & Monica's "The Boy Is Mine" was the top seller. Pop rules again in 1999, as Cher's "Believe" (Warner Bros.), the No. 1 pop single of the year, also leads the Maxi-Singles recap. Ricky Martin's pop crossover hit, "Livin' La Vida Loca" (C2), ranks second. Cher and Ricky Martin finish in the same order on the top Maxi-Singles Sales Artists list. The Vengaboys, in third place, are the top group. Warner Bros. dominates the imprint and label recaps, while WEA is the No. 1 distributor.

"Believe" pulls a double, giving Cher the top Club Play single, as well. Pete Heller is runner-up with "Big Love" (Subliminal/Strictly Rhythm). Cher has two titles in the top 10, as "All Or Nothing" (Warner Bros.) ranks fourth.

So it's no surprise that Cher is the No. 1 Club Play artist, followed by Whitney Houston, Madonna and the Vengaboys. The

Madonna

latter act is just one reason Groovilicious is the top Club Play imprint and Strictly Rhythm the top label. Combining Maxi-Singles Sales and Club Play, Groovilicious is the No. 1 imprint and Warner Bros. the No. 1 label.

JAZZ

The same two artists who had the top two albums of 1998 repeat in the same order with their 1999 releases. Harry Connick Jr. is No. 1 with "Come By Me" (Columbia), and Diana Krall is No. 2 with "When I Look In Your Eyes" (Verve). Krall is also in the top 10 with "Love Scenes" (Impulse!) at No. 4. That helps explain Connick and Krall switching places on the Top Jazz Artists ranking, where Krall is No. 1 for 1999. Two artists of note in the top 10: the Phil Collins Big Band gives the British musician an unusual appearance on the jazz list, and the late Louis Armstrong con-

PASSINGS

Continued from page YE-42

Musician **Alexander "Skip" Spence**, in Santa Cruz, Calif. Spence was a founding member of the 1960s San Francisco bands Jefferson Airplane and Moby Grape. In late 1968, he recorded the influential solo album "Oar" in Nashville; it was released by Columbia in 1969.

Singer **Dusty Springfield**, near London. Beyond her dozen pop hits, Springfield was one of the most soulful pop singers to emerge from England. The smoky, sensual voice of "Wishin' And Hopin'" was introduced to a new generation in the 1994 film "Pulp Fiction," which featured her "Son Of A Preacher Man."

Rock pioneer **Jesse Stone**, in Altamonte Springs, Fla. A part of Atlantic Records from its earliest days, Stone was an architect of rock 'n' roll through his work as a writer and arranger of such milestones as Big Joe Turner's "Shake, Rattle And Roll" and Ray Charles' "It Should Have Been Me."

Drummer **Darrell Sweet**, in New Albany, Ind. Sweet was a founding member of Nazareth, which, at his death, was set to embark on the second leg of a U.S. tour. Nazareth celebrated its 30th anniversary in 1998 and is best-remembered for its 1975 hit "Love Hurts."

Jazz artist **Horace Tapscott**, in Los Angeles. Tapscott was a jazz pianist, composer and conductor for more than four decades. He grew up in Los Angeles' Central Avenue jazz scene and played with Eric Dolphy, Don Cherry, Lionel Hampton and many others.

Jazz vocalist **Leon Thomas**, in the Bronx, N.Y. Thomas toured with Art Blakey's Jazz Messengers, Ahmad Jamal and the Count Basie Orchestra. Increasingly identified with jazz's avant-garde in the '60s, he gained fame with his unique yodeling style on saxophonist Pharaoh Sanders' late-'60s albums.

Jazz stylist **Mel Tormé**, in Beverly Hills, Calif. One of the top jazz singers of the last three decades, the "Velvet Fog" was a first-class jazz baritone with great scatting ability. He wrote a number of standards, including "The Christmas Song," and received a lifetime-achievement award from NARAS in 1999.

Singer/songwriter/actor **Bobby Troup**, in Sherman Oaks, Calif. Troup was best-known for writing "(Get Your Kicks) On Route 66," as well as Sammy Kaye's 1941 No. 1, "Daddy," and other songs. In the mid-'50s, Troup married singer Julie London, with whom he starred on the TV series "Emergency."

Funk innovator **Roger Troutman**, in Dayton, Ohio. His vocoder-treated vocals sizzled through a string of '80s hits with his band Zapp. In a concurrent solo career under the name Roger, Troutman notched No. 1 R&B hits with "I Heard It Through The Grapevine" and "I Want To Be Your Man."

Musician **E. William Tucker**, in Chicago. Tucker was an accomplished guitarist, songwriter, producer and remixer who had worked with Ministry, Foetus, Chris Connelly, Revolting Cocks, Ween, Pigface, My Life With The Thrill Kill Kult, KMFDM, 16 Volt and many other acts.

Singer **Katie Webster**, in League City, Texas. Blues singer/pianist Webster recorded prolifically for such independent Louisiana labels as Goldband and Excello during the 1950s and 1960s. She was a member of Otis Redding's band in the '60s and is heard on his album "Live At The Whisky A Go-Go."

Drummer **Ken Wilkinson**, in Wiltshire, England. A drummer for the Waterboys, Wilkinson had also played with Squeeze, China Crisis, Bonnie Raitt and the Proclaimers. At the time of his death, he was touring with Howard Jones and had recently rejoined the Waterboys to record a new studio album.

Singer **Joe Williams**, in Las Vegas. For four decades, Williams sang some of the most sophisticated blues and ballads in jazz history. After joining the Count Basic Orchestra in 1954, he recorded a finger-poppin' version of "Every Day I Have The Blues," which introduced the rock 'n' roll generation to the Basie swing machine.

Country singer **Boxcar Willie**, in Branson, Mo. "The world's favorite bobo" had been a member of the Grand Ole Opry since 1981. He was also the most popular country artist in the U.K., after a rousing debut at Wembley Hall in 1979 and a best-selling album.

Bluesman **Mighty Joe Young**, in Chicago. The singer/guitarist played behind Jimmy Rogers, Otis Rush and Billy Boy Arnold and recorded with Magic Sam, Willie Dixon and others. He was one of the first bluesmen from Chicago's West Side to gain popularity with young white audiences.

EXECUTIVES

Atlantic co-founder **Herb Abramson**, in Henderson, Nev. An upcoming producer in 1947, Abramson was recruited by Ahmet Ertegun as his partner in forming Atlantic Records. The two recorded the label's first hit, "Drinking Wine Spo-Dee-O-Dee," and signed singer Ruth Brown. Abramson left the label in the '60s. In 1998, he received the Pioneer Award from the Rhythm & Blues Foundation.

Art director **Bob Cato**, in New York. Cato was VP of creative services at Columbia Records in New York from 1960 to 1970, where he created or supervised some of contemporary music's most notable album covers.

Manufacturing executive **Friedrich-Carl "Fritz" Coch**, in Roetgen, Germany. Coch joined WEA Germany in 1972 and helped

tinues to show up in the year-end top 10, long after his passing. Columbia repeats as top jazz imprint, while the Verve Group takes over as top label.

The biggest shock on the Top Contemporary Jazz Albums recap would have been if Kenny G didn't have the No. 1 album of the year. He does, as "Classics In The Key Of G" (Arista) places first, giving him the No. 1 album of the year for nine years running. His greatest-hits collection, last year's leader, is in second place. Kenny G is the top contemporary jazz artist, also for the ninth year running, followed by Boney James (up from No. 3 last year). Arista is the top imprint for the sixth year and the top label for the fifth year.

For the combined jazz charts, Arista repeats from last year as the top imprint, and the Verve Group is the top label. BMG is the top distributor for three years running.

POP CATALOG

It's been a steady climb for Metallica's 1991

Red Hot Chili Peppers

Elektra album, "Metallica," from being the No. 5 Top Pop Catalog Album of 1997, to the runner-up spot last year, to top of the recap for 1999. The Bobs are Nos. 2 and 3: Bob Marley & The Wailers place second with "Legend" (Tuff Gong), while Bob Seger & The Silver Bullet Band are No. 3 with "Greatest Hits" (Capitol). For the third year in a row, Metallica is the No. 1 top pop catalog artist. Pink Floyd is No. 2 for the second year, and Dave Matthews Band takes third position. The only female artist in the top 10 is Shania Twain. Capitol leads the imprint and label lists, while Universal is the leading distributor.

NEW AGE

The artists who dominate the 1999 new-age recaps are familiar names in this genre. Mannheim Steamroller has the No. 1 album of the year with "The Christmas Angel" (American Gramaphone). Jim Brickman is runner-up with "Destiny" (Windham Hill), and last year's No. 2 disc is this year's No. 3 title: "Paint The Sky With Stars—The Best Of Enya" (Reprise/Warner Bros.). Mannheim Steamroller moves up from being the No. 3 artist last year to No. 1, while Yanni falls one notch to No. 2. Jim Brickman, fourth last year, ranks third. Windham Hill sup-

Sugar Ray

plants Virgin as the top new-age imprint and repeats from last year as top label. The leading distributor is BMG.

WORLD MUSIC

With four albums in the year-end top 10, Andrea Bocelli easily walks away with artist-of-the-year honors, repeating his victory from last year. His "Sogno" (Polydor) is the No. 1 album, followed by last year's top set, Bocelli's "Romanza"(Philips). The Buena Vista Social Club has the No. 3 album and is runner-up on the artists tally. Polydor replaces sister imprint and label Philips on those respective lists, and Universal moves up to become the top distributor.

CLASSICAL

Tuscany-born singer Andrea Bocelli, discovered by Italian pop star Zucchero in 1992, had the top two classical albums of 1998, and those same two albums encore in the same positions this year. "Aria—The Opera Album" (Philips/Universal Classics Group) is No. 1 again, and "Viaggio Italiano" repeats at No. 2. Bocelli, who gave up a law career to become a recording artist, thus tops the classical as well as the world year-end lists. He is the top classical artist for the second year running, followed, like last year, by Yo-Yo Ma. Philips is the top classical imprint for the second year, and Universal Classics Group the top classical label.

The critics may have been disappointed with the long-awaited "Episode I" in the "Star Wars" saga, but the public wasn't, and moviegoers' love for all things Jedi is reflected in the Top Classical Crossover Albums recap, where "Star Wars Episode I: The Phantom Menace" (Sony Classical) by John Williams conducting the London Symphony Orchestra is the No. 1 album. The LSO took top honors last year with the "Back To Titanic" (Sony Classical) sequel soundtrack, which this year ranks No. 3. Teen prodigy Charlotte Church has the No. 2 album, "Voice Of An Angel" (Sony Classical). The LSO is the top classical crossover artist for the second year, followed by Charlotte Church and Sarah Brightman. As it was in 1998, Sony Classical is the leading imprint and label. Combining classical and classical crossover, Sony Classical comes out on top again as the No. 1 imprint and label, and Sony is the top combined distributor.

HEATSEEKERS

This is the sixth year that Billboard has tabulated the most successful imprints and labels to have albums impact from the Heatseekers chart to the top half of The Billboard 200. Columbia and Elektra tie for the top imprint, and Epic encores from last year as the leading label.

LATIN

Enrique Iglesias, Ricky Martin and Marc Anthony all experienced crossover success to the pop charts in 1999, but, while they are all included in the top 25 artists on the recap of The Billboard Latin 50 charts, the No. 1 name on the list is Elvis Crespo. The Sony Discos artist has two albums in the year-end top 10: "Suavemente" at No. 2 and "Pintame" at No. 8. Last year's No. 2 album moves up a notch to lead the list: "Vuelve" (Sony Discos) by Ricky Martin is No. 1. The late Selena has the No. 3 album, "All My Hits Todos Mis Exitos" (EMI Latin). Sony Discos repeats as the leading imprint and label, and Sony is once again the top distributor.

Juan Gabriel had the No. 1 Hot Latin Track in 1997 and 1998, but the mantle passes this year to Conjunto Primavera and "Necesito Decirte" (Fonovisa). Alejandro Fernández, No. 2 last year with "Si Tu Supieras," is in the runner-up position again, this time with "Loco" (Sony Discos). Enrique Iglesias is the No. 1 Hot Latin Tracks artist, followed by Ricky Martin and Marco Antonio Solís. Estefano is the top songwriter, followed by last year's leader, Kike Santander. Pedro Ramirez, with six charted titles, is No. 1 on the producers list. Sony Discos also takes top honors as the No. 1 Hot Latin Tracks imprint and label.

Ricky Martin's "Vuelve" also takes first position on the Top Latin Pop Albums recap, with Enrique Iglesias' "Bailamos" (Fonovisa) in second place. They reverse positions on the tally of 1999's Top Latin Pop Album Artists, where Shakira is third and Maná is fourth. Sony Discos continues to lead the Latin recaps as the No. 1 imprint and label in this category.

The airplay leader on Hot Latin Pop Tracks is Chayanne's "Dejaria Todo" (Sony Discos), followed by two No. 1 pop hits: Ricky Martin's "Livin' La Vida Loca" (C2) and Enrique Iglesias' "Bailamos" (Fonovisa). Ricky Martin is the No. 1 airplay artist, followed by Enrique Iglesias and Chayanne. Sony Discos completes its clean sweep by reigning as the No. 1 airplay imprint and label. ■

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set up its manufacturing facility in Alsdorf in 1975. He became the first managing director of the facility and was named president of Warner Music Manufacturing Europe.

Former Billboard publisher **Hal Cook**, in Palm Desert, Calif. Cook's 35-year career in the music business included posts at Capitol, Columbia and Warner Bros. In 1962, Billboard acquired businesses Cook had developed and installed him as publisher. He established Billboard internationally with a global network of editorial correspondents and sales representatives.

Manager **Rob Gretton**, in Manchester, England. Gretton was the longtime manager of Joy Division and New Order and was instrumental in developing the 1980s Manchester scene. New Order's 1983 disco hit "Blue Monday" is the biggest-selling 12-inch record of all time in the U.K.

Distribution executive **Jack Grossman**, in Hollywood, Fla. Grossman was one of the major figures on the music-retail and distribution scene during the 1960s and 1970s and president of NARM from 1971 to 1972.

Manager **Bob Herbert**, near Windsor, England. Herbert was co-manager of RCA U.K. pop act Five and the man credited for bringing together the Spice Girls, by placing a 1994 magazine ad that led to the group's formation.

Rock archivist **Dick Latvala**, in Petaluma, Calif. A self-described "[Grateful] Dead freak" and collector of the band's music, Latvala became the band's official archivist in 1985 after working as a go-fer in the Dead's office.

Sony founder and honorary chairman **Akio Morita**, in Tokyo. Morita and the late Masaru Ibuka founded Sony (then named Tokyo Tsushin Kogyo) in 1946 with a staff of 20. Japan's best-known business figure around the world, Morita guided Sony into software, music and filmed entertainment.

Promoter **Tatsuji "Tats" Nagashima**, in Tokyo. Nagashima was best-known for pioneering the appearances of foreign music acts in Japan, including the Beatles, Louis Armstrong, Stevie Wonder and Led Zeppelin. At the time of his death, he was president of music publisher Taiyo Music and chairman of concert promoter Kyodo Tokyo.

Producer **Augusto Pablo**, in Jamaica. Pablo was an influential reggae producer who gained early experience as a studio keyboardist with Bob Marley before becoming instrumental in the dub-reggae movement.

DJ **Clark Race**, in New Wilmington, Penn. Race was a staple of KDKA-AM Pittsburgh in the 1960s and a popular DJ who is credited with helping to make several hits. He also hosted a local television show, "Dance Party," which ran from 1963 to 1966, as well as a game show, "The Parent Game," later in his career.

Label owner/manager **Frank Rodrigo**, in Chicago. Rodrigo was a pioneer of the Chicago house movement and owner of DJ World, Echotron, SOS and ID. He also managed artists Jamie Principle, Marshall Jefferson and J.M. Silk, among others.

Record executive **Len Sachs**, in Marina Del Rey, Calif. A major music executive in the '60s and '70s, Sachs started his music career as a horn player in several dance bands before becoming a VP for Atlantic Records in New York. He later became involved in artist management and music publishing.

Record executive **Gene Schwartz**, in Los Angeles. Schwartz was the founder and owner of Laurie Records, where he worked with such legends as Dion & The Belmonts and the Chiffons. He sold Laurie's catalog to EMI in 1992.

Publicist **Les Schwartz**, in Brooklyn, N.Y. Schwartz worked for Columbia Pictures and Solters & Roskin Public Relations before beginning a 12-year tenure at Warner Bros. Records in 1976. There, he worked with such acts as the Pretenders and U2. After a stint as an independent publicist, he became VP of Jensen Communications.

Publishing executive **Dorothy Spier**, in Rego Park, N.Y. Spier was VP and director of New York–based Memory Lane Music, the BMI-cleared publishing unit of her husband Larry Spier's ASCAP firm, Larry Spier, Inc.

Music Executive **Mike Stewart**, in Beverly Hills, Calif. A dominant music-publishing executive from the early '60s on, Stewart used global publishing links to increase the value of copyrights. He formed United Artists Records as the music division of the film company and signed such acts as War, ELO and Tina Turner.

Academy Of Country Music president **Gene Weed**, in Chatsworth, Calif. Weed was recently elected to his third term as president of the ACM, for which he had also served as chairman of the board on seven occasions. At his death, Weed was also senior VP of television for Dick Clark Productions.

Rock impresario **Doug Weston**, in Los Angeles. Starting in the late 1950s, Weston operated the Troubadour, one of Los Angeles' best-known talent showcases. At its zenith in the 1960s and 1970s, the Troubadour hosted such acts as the Byrds, Lenny Bruce, Joni Mitchell and Elton John, who made his U.S. debut there.

Record executive **Norman Wienstrover**, in St. Louis. As an executive at Decca Records and as national sales manager at Coral Records from 1950 to 1960, Wienstrover helped establish the careers of Jackie Wilson, Steve Allen, Buddy Holly and the McGuire Sisters.

Miriam Gilman Todd Zhito, in Rancho Mirage, Calif. Zhito was the widow of Lee Zhito, Billboard's publisher and editor in chief during the 1960s and 1970s. ■

Thanks for the last 100 years . . .
and a great 1999!
May the next century bring you
Happy Holidays!

Hollie Adams
Peggy Altenpohl
Michael Amicone
Andy Anderson
Howard Appelbaum
Catherine Applefeld Olson
Evelyn Aszodi
Bradley Bambarger
Sam D. Bell
Erica Bengtson
Jim Bessman
Barry Bishin
Diana Blackwell
Lidia Bonguardo
Andrew Boorstyn
Dalet Brady
Evan Braunstein
Fred Bronson
Raymond Carlson
Keith Coulfield
Susan Chicola
Christine Chinetti
Ed Christman
Jonathan Cohen
Lisa Collins
Anthony Colombo
Ricardo Companioni
Michael Cusson
Mary DeCroce
Phyllis Demo
Lori Donohue
Katia Ducheine
Daisy Ducret
Thom Duffy
Len Durham
Ben Eva
Deborah Evans Price
Datu Faison
Tom Ferguson
Eileen Fitzpatrick
Larry Flick
Chet Flippo
Mike Fouratt
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Steven Graybow

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Carolyn Horwitz
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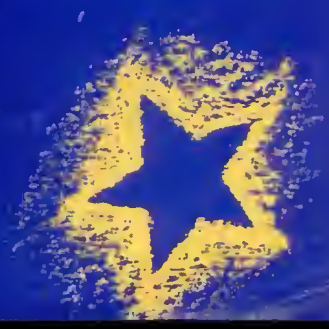
Larry LeBlanc
Radger Leonard
Michael Lewis
Irv Lichtman
Virginia Lujano
Maria Manliclic
Mark Marone
Linda Matich
Geoff Mayfield

Steve McClure
Moira McCormick
Lydia Mikulko
Francais Millet
Gail Mitchell
Chris Morris
Gardan Murray
David Nathan
Melinda Newman
Jeff Nisbet
Shawn Narton
Susan Nunziata
Marcia Olival
Michael Paoletta
Christine Paz
Silvio Pietraluanga
Dominic Pride
Ian Remmer
Marcia Repinski
Carl Rasen
Terrence C. Sanders
Ken Schlager
Gene Sculatti
Jeff Serrette
Paul Sexton
Dylan Siegler
Sylvia Sirin

Edward Skiba
Gene Smith
Mark Solomons
Wolfgang Spahr
Anthony T. Stallings
Phyllis Stark
Larraine Stewart
Gisle Stokland
Melissa Subatch
Julie Taraska
Chuck Taylor
Steve Traiman
Paul Verna
Rachel Vilsan
Alex Vitaulis
Eric Vitaulis
Tracy Walker
Brigette Wallace
Johny Wallace
Betty Ward Reid
David Wertheimer
Adam White
Timothy White
Gene Williams
Michelle Wright
Marc Zubatkin



One legendary English rock star was paranoid about groupies climbing the spindly sapling outside his two-story window. We can only assume he had very tiny groupies.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Cross-Border Successes Fulfill European Labels' Dreams

BY DOMINIC PRIDE

LONDON—Viewed through two different windows, Europe appeared to be two different places in 1999.

Provisional data from Music & Media's year-end charts for 1999 show that European labels have fulfilled their long-standing dreams of having their own back yard to themselves, at least in the singles market, where three out of the five big sellers were European acts.

Standing out above the crowd was "Mambo No. 5 (A Little Bit Of . . .)" by Lou Bega, the updated mambo track produced and exported to the rest of the continent by BMG Berlin; it crossed the channel to the U.K. and underlined Germany's growing role as a repertoire source.

Next on the list, Italy's Eiffel 65 gave the rest of the world a taste of that country's highly creative dance scene when the irresistible "Blue (Da Ba Dee)" became a Euro-hit, thanks partly to its exposure in the clubs of Europe's vacation resorts and radio's enthusiasm for the track back home.

The fifth big seller of the year came in the form of Sweden's Emilia with her ballad "Big Big World." Her presence at MIDEM's opening gala and that country's preponderance of global hit acts, such as the Cardigans, also served notice to the rest of the world that the English-speaking nations no longer have a monopoly on the international pop market.

Depending on your viewpoint, singles three and four could be termed European productions. Britney Spears' ". . . Baby One More Time" was produced by Max Martin and the Swedish-based Cheiron team, while Cher's "Believe" was A&R'd by WEA U.K. and written and produced by the U.K.-based Metro team.

However, a glance at the top five albums in Europe in 1999 tells a different story, with U.S. acts hogging all the slots (and seven out of the top 10). Four American vocalists, Cher and Whitney, Shania and Britney, ruled the continent, but mostly because their touring and promo schedules featured a strong European element.

The same was true of the Backstreet Boys and the Red Hot Chili Peppers, whose international approach to marketing their albums paid dividends

1999★IN★REVIEW

and sent a clear message to their less adventurous counterparts back in Hicksville, the Boondocks, U.S.A.

The seemingly unstoppable march of the Backstreet Boys and Spears also helps to tell the tale of those acts' label, Jive, and its parent, the U.K.-owned Zomba Music Group.

> ***Threats and opportunities offered by Internet preoccupied retailers in Europe***

In an age when accepted wisdom says that the five major corporations had the key markets carved up among themselves, Zomba flew in the face of that and launched a breathtaking expansion in Europe and elsewhere. It opened a French company, renamed its German and Benelux distributors, and appointed industry veteran Stuart Watson to run its international record operations from London.

Equally impressive was the expansion of another European indie, Germany's edel. With the proceeds from two flotations on Hamburg's Neuer Markt, edel acquired Denmark's Mega and its publishing operations, Megasong; K-Tel in Finland; and Belgium-owned Play It Again Sam—with its network of labels and distributors—and took a stake in the new Swedish licensed operation Playground Music.

It also hired former PolyGram publishing supremo David Hockman, whose contacts will doubtlessly prove useful in future acquisitions both in its stated target market of the U.S. and in its European homeland.

RETAIL EXPANSION

European labels were not the only ones with strong expansion plans.

In November, French retailer FNAC—already dominant in France and present in Belgium—unveiled its plans to gain a greater slice of the Spanish market by opening up to 15 new stores in the country by 2003. A hint of its possible future geographical expansion is given by its move into E-commerce, with plans for Web sites in Italian, Portuguese, and Spanish, as well as French.

U.K.-based retailer HMV proceeded with its cautious re-entry into the European market. After entering France in the early '90s in Bordeaux, it had to retreat under a severe barrage of competitors' price cutting. HMV's second German store opened in central Frankfurt this fall and was not met with the same onslaught.

Meanwhile, the fate of Germany's largest music specialist, WOM, hung in the balance. Its owners sought a buyer but did not succeed, partly due to the parlous state of the German brick-and-mortar retail market.

At the same time, Net retailers carved out a slice of Europe's retail market. The threats and opportunities offered by the Internet preoccupied retailers in Europe this year. In June, Brian McLaughlin, managing director of HMV Europe and chairman of trade body the British Assn. of Record Dealers, spoke to Billboard

(Continued on page 69)

EUROPE: THE • TOP • STORIES

- Lou Bega's "Mambo No. 5" Tops Eurochart For BMG.
- Cher's "Believe" Is Continent's Biggest Album.
- Spears, Backstreet Boys Power Jive's European Expansion.
- Edel Raises New Funds, Buys PIAS, Mega.
- Execs Lobby Euro-Politicos For Better Rights Protection.
- Levi's Ad Character Mr. Oizo Gets Continent-Wide Hit With "Flat Beat."
- Net Retailers Carve Out Slice Of Christmas Music Sales.
- Euro Retailers FNAC And HMV Cross Borders, Ramp Up Online Plans.
- Sony Ups Albertini, Russell.
- Perry Goes Worldwide, Dimont Gets Euro Job.
- Warner's Ames Comes And Goes.

Shown, clockwise from top left, are acts whose successful singles or albums spread across Europe in 1999: Lou Bega, Cher, Red Hot Chili Peppers, Britney Spears, Backstreet Boys, Christina Aguilera, George Michael, and Shania Twain.

EUROPE'S TOP ALBUMS OF 1999

1. "Believe," Cher, WEA.
2. "My Love Is Your Love," Whitney Houston, Arista.
3. "Americana," the Offspring, Columbia.
4. "Come On Over," Shania Twain, Mercury.
5. ". . . Baby One More Time," Britney Spears, Jive.
6. "Millennium," Backstreet Boys, Jive.
7. "Californication," Red Hot Chili Peppers, Warner Bros.
8. "Ladies And Gentlemen, The Best Of George Michael," George Michael, Epic.
9. "Sogno," Andrea Bocelli, Sugar/Polydor.
10. "Abba Gold," Abba, Universal/Polar.

Provisional data from Music & Media at press time. Listings are based on the M&M European Top 100 Albums weeks 1-49, compiled from national album sales charts in 18 European territories.

EUROPE'S TOP SINGLES OF 1999

1. "Mambo No. 5 (A Little Bit Of . . .)," Lou Bega, BMG.
2. "Blue (Da Ba Dee)," Eiffel 65, Bliss Co.
3. ". . . Baby One More Time," Britney Spears, Jive.
4. "Believe," Cher, WEA.
5. "Big Big World," Emilia, Rodeo.
6. "My Love Is Your Love," Whitney Houston, Arista.
7. "Genie In A Bottle," Christina Aguilera, RCA.
8. "Pretty Fly (For A White Guy)," the Offspring, Columbia.
9. "Wild Wild West," Will Smith Featuring Dru Hill & Kool Mo Dee, Overbrook/Columbia.
10. "I Want It That Way," Backstreet Boys, Jive.

Provisional data from Music & Media at press time. Listings are based on the M&M Eurochart Hot 100 weeks 1-49, compiled from national singles sales charts in 16 European territories.

Majors Regroup And Shuffle Leading Execs

LONDON—For corporate-watchers keeping an eye on the commanding heights of the European music record industry, 1999 proved to be an eventful year, as four out of the five majors headed into 2000 with new or reconfigured leadership in Europe.

Among the more surreal situations was Roger Ames' promotion

ALBERTINI

AMES

to chairman/CEO of Warner Music Group in August, even though his appointment as president of Warner Music International had never been announced. Ames had specific responsibility

(Continued on page 69)

Sales Stalled As Asian Piracy Rises

BY STEVE McCLURE

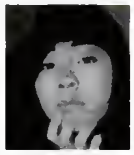
1999★IN★REVIEW

TOKYO—Piracy was undoubtedly the big story in Asia in 1999.

Just as the region's music industry showed signs of recovering in the wake of the economic crash of 1997, pirates dealt it a series of body blows with increasingly well-organized and mobile operations.

In Hong Kong, for example, as of November the International Federation of the Phonographic Industry (IFPI) said there were 84 optical-disc-manufacturing plants with total annual production capacity of some 2 billion pieces, compared with legitimate demand of 300 million discs. The territory's piracy rate in November was about 50%.

Other Asian territories hard hit by the piracy plague during 1999 included Taiwan and Malaysia. Industry figures warned that if piracy is not curbed, the Chinese music industry in particular faces extinction.



UTADA

More positive news came in the form of a new mechanical-royalties agreement signed May 13 between the region's music publishers and record companies. The agreement will serve as the standard for the payment of mechanical royalties by labels through the region until it is superseded in each country by local industry agreements.

In August IFPI's Taiwanese group announced it would temporarily halt publication of its controversy-plagued charts, following widespread reports of suspect methodology and chart manipulation.

Taiwan was in the news again in September, but for a very different reason, as a massive earthquake struck the island Sept. 21, killing or injuring thousands. Taiwanese music companies emerged relatively unscathed following the quake but for several days afterward experienced difficulties with such utilities as phone, electricity, and water.

IFPI CHANGES

Warner Music Asia-Pacific president Lachlan Rutherford was named chairman of IFPI's Asia-Pacific regional group at the industry body's world board meeting Nov. 3 in Hong Kong. That meeting also approved the admission of Japanese label Avex and Taiwanese label Rock Records to the regional board.

CAREY

During the IFPI meeting in Hong Kong, IFPI chairman/CEO Jason Berman paid a high-profile visit to Hong Kong Chief Executive Tung Chee-Hwa to ask the government to do more to fight piracy.

Leading industry figures said the Nov. 15 agreement between China and the U.S. paving the way for Beijing's entry into the World Trade Organization (WTO) was good news for the music industry but emphasized that it was only a first step. If China becomes a member of the WTO, it will allow foreign labels to engage in distribution by holding equity of up to 49% in local labels. But the deal will not likely allow international companies the right of "publication," meaning the right to issue individual titles in China.

In mid-November Universal Music became the third international music company, after Sony and EMI's Virgin unit, to fully own its Indian operations by purchasing the 49% of its Indian subsidiary that it did not already own.

On the media front, MTV Networks Asia boosted its presence in China with a deal signed Nov. 9 with BJTV (Beijing terrestrial television), which will air the MTV Chart Countdown show twice a week from Jan. 1. Rival Channel V Music Networks expanded its operations into the Philippines via a deal with GMA, one of the Philippines' leading media companies, to establish Channel V Philippines, its sixth service in the Asia-Pacific region.

JAPAN'S SALES DECLINE

While piracy caused concern throughout the Asian music industry, Japan—where piracy is minimal—had other things to worry about in 1999.

The Japanese industry's most serious problem was the continuing decline in sales of prerecorded music in the face of strong competition for teenagers' yen from mobile phones and computer games. Production of audio software by the Recording Industry Assn. of Japan's 21 member companies in the January-October period totaled 366.4 million units, down 7% from the corresponding period last year, for a wholesale value of 468.8 billion yen ($4.6 billion), a drop of 4%.

And while big names such as Mariah Carey, Eric Clapton, and Jamiroquai continued to sell, non-Japanese repertoire generally fared worse than domestic product. Production of foreign repertoire was down 11% in volume and 10% in value terms in the first 10 months of the year.

The good news in 1999 was the sudden popularity of R&B-influenced female vocalists, with 16-year-old newcomer Hikaru Utada leading the pack. Utada's debut album, "First Love" (East World/Toshiba-EMI), rapidly became Japan's all-time top-selling album following its March 10 release, with sales reaching 8 million by October.

The trend marks a key transition in the Japanese music market, which compared with many Western markets remains more dependent on teenage consumers. As that demographic shrinks with Japan's rapidly declining birth rate, the emphasis is increasingly on artists with a more "adult" style.

PROTECT AND SURVIVE

Among Japanese entertainment-related companies, Sony was very much in the news in '99. The electronics giant and subsidiary Sony Music Entertainment (Japan) (SMEJ) made several announcements during the year with far-reaching implications not only for the company itself but the global entertainment industry as a whole.

In February, Sony unveiled two new copyright management technologies to prevent unauthorized copying of digital music content. The technologies, called MagicGate and OpenMG, are designed to protect digital music on personal computers and audio player/recorders that use such flash memory recording media as Sony's Memory Stick.

In March, Sony announced a major reorganization that included making SMEJ, the country's biggest label, a wholly owned subsidiary. That will result in the loss of 10% of the firm's 170,000-strong worldwide work force by March 2003.

On May 21, Sony began sales in Japan of Super Audio CD (SACD) players and related products in Japan. Instead of pitching SACD as a rival format to DVD Audio, Sony said SACD is aimed at the "pure audio" market. And SMEJ shook up the Japanese music industry by announcing plans to become the first major Japanese label to sell downloadable music files on the Internet through a new service called bitmap, which was launched Dec. 20.

While Sony and other Japanese companies spent much of the year dealing with the myriad challenges posed by the digital era and the Internet, Sony had cause to look back at its eventful corporate history as company co-founder Akio Morita died of pneumonia Oct. 3 at age 78.

ASIA: THE • TOP • STORIES

- New Asian Mechanical Royalties Pact Signed.
- Sony Japan Is Country's First Label To Sell Music Digitally On Net.
- Universal Takes 100% Ownership Of Subsidiary In India.
- 2,000 People Hit Hong Kong Streets In Music/Video Piracy Protest.
- Music Sales In Japan Drop As Teens' Mobile Phone Use Rises.
- IFPI Taiwan Halts Publication Of Controversy-Plagued Sales Charts.
- HMV Japan Goes Live With "Internet's Largest Music Store."
- Businessman Connected To Thai Prime Minister Arrested On Piracy Charges.
- Teenage Vocalist Utada's Debut Album Becomes Japan's All-Time Best Seller.
- U.S. Removes Hong Kong From "Watch List" Of Piracy Hot Spots.

Royalty Boom, Parallels Make For Dramatic Year Down Under

BY CHRISTIE ELIEZER

1999★IN★REVIEW

MELBOURNE, Australia—Keep expecting the unexpected. That's the message from the Australian music industry as it leaves behind the old century.

It was inevitable that an industry coping with the effects of deregulation over parallel imports would spend much time this year attempting to shift the goal posts on a new playing field. But aside from that, 1999 proved to be the most dramatic year in recent times for the industry here.

Warner Music saw new faces named as chairman and as the managing directors of its East-West and WEA divisions. The Universal/PolyGram merger gave the new company a 23% market share, putting it neck and neck with Sony Music in the race for local market dominance.

On the independent scene, the long-established Festival label became Festival Mushroom after it merged with Rupert Murdoch's other two imprints, Mushroom and Mushroom Distribution Services.

New artists continued to surface, and the industry was buoyed by a series of spirited bidding wars for them. Three new acts of note came from the teen area, Vanessa Amorosi (Transistor/BMG), Killing Heidi (Wah Wah/Roadshow/Warner), and STS (Standard/Mushroom).

The drive to find new markets was reflected in a 10.37% rise in royalties from overseas to $73.6 million Australian ($47.84 million) for the year, as reported by the Australasian Performing Rights Assn. (APRA).

PARALLEL LINES

Although much attention was paid to the issue of parallel imports, they largely failed to achieve the predicted reduction in CD prices and expanded choice for consumers. However, they did not lead to the loss of employment and investment predicted by some labels.

Instead, the record companies, aided by a new breed of younger, more globally and technologically savvy leaders, found their feet in the deregulated market. One downside of the year was a 40% rise in piracy here, which rose to an estimated $60 million Australian ($39 million).

The parallel-import deregulation had important repercussions. Most noticeably, it brought more power to major retailers. Backed by the implied threat that they might switch to cheaper imports, they were able to negotiate more favorable trading terms with suppliers.

WEB EXPANSION

Locals got fired up by figures from the Australian Bureau of Statistics that showed Australians spend $10 million Australian ($6.5 million) annually buying from overseas Web sites, and they moved to fill the gap.

One of the year's biggest success stories was ChaosMusic, whose share of the local online market grew from 2% in January to 15% by September. Elsewhere, major chain Sanity (with 27% of the music market here) launched Sanity.com, telecommunications giant Telstra set up its Loading Zone site, and New Zealand's CDStar moved to the Australian market. CDnow also signaled its intent to join the fray.

The end of the parallel-import battle also freed the Australian Record Industry Assn., which had spent $1 million Australian ($650,000) on the campaign, to concentrate on other equally important issues. The body drafted for government the copyright Digital Agenda Bill, which is due to be passed next year. It also courted major corporations outside the music industry for funding to aid new artists.

In addition, labels moved closer to the radio industry, encouraging broadcasters to expand their support for new Australian acts.

One battle still facing the record companies will take place early in 2000, when they are set to go to court against APRA over new mechanical rights rates.

The live scene, once a healthy A&R source, continued to gasp for air, although major bands continued to pull in a healthy income from touring. The government, however, stood by its previous promises to help the music scene at the grass-roots level through grants for touring bands, independent labels, and artist managers.

AUSTRALIA: THE • TOP • STORIES

- Government Antitrust Suit Names Major Labels, Local Record Companies' Trade Body And Music Execs.
- News Corp. Merges Its Australian Record Companies Festival And Mushroom.
- Australasian Performing Rights Assn. Sees 10% Rise In Revenues.
- Top Music Chains HMV And Sanity Sell Parallel Imports From Asia.
- Labels/Publishers Intensify Battle Over Mechanical Royalty Rates.

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HITS OF THE WORLD

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JAPAN (Oempa Publications Inc.) 12/20/99

THIS WEEK	LAST WEEK	SINGLES
1	NEW	KANARIYA AYUMI HAMASAKI AVEX TRAX
2	1	CNOKOTTO LOVE PUTTIMONI ZETIMA
3	5	WASURENAI NIBI MISIA FUNHOUSE/BMG
4	NEW	BARAIRO NO HIBI THE YELLOW MONKEY FUNHOUSE/BMG
5	4	NEAVEN MASAHARU FUKUYAMA FUNHOUSE/BMG
6	3	LAST TOUR BLUEM OF YOUTH SONY
7	2	ADDICTED TO YOU HIKARU UTAOU TOSHIBA/EMI
8	6	NONNOU RINGO SHIINA TOSHIBA/EMI
9	13	ISSYONI . . . MAX AVEX TRAX
10	12	LOVE MACHINE MORNING MUSUME ZETIMA
11	8	KOKORONO MAMANI YUZU SENHA & CO.
12	7	AINO HI*MITTU*ORANGE CHARA+YUKI EPIC
13	NEW	B.M.W SNAIL RAMP KING
14	11	SWEETNESS MISIA FUNHOUSE/BMG
15	9	A-RA-SHI A-RA-SHI PONY CANYON
16	16	GOLDFINGER '99 HIROMI GO SONY
17	14	KABUTOMUSHI AIKO PONY CANYON
18	NEW	THERE MUST BE AN ANGEL MARIKO IOE AVEX TRAX
19	10	KONO NAMIDA NOSHINI NARE ZARO B-GRAM
20	15	OIAMONO OUST KYOSUKE HIMURO POLYDOR
		ALBUMS
1	NEW	MASAHARU FUKUYAMA MAGNUM COLLECTION 1999 "OEAR" FUNHOUSE/BMG
2	1	CELINE OION ALL THE WAY . . . A DECADE OF SONG EPIC
3	NEW	VARIOUS ARTISTS MAX 6 SONY
4	2	AYUMI HAMASAKI LOVE APPEARS AVEX TRAX
5	4	TATSURO YAMASHITA ON THE STREET CORNER 3 WARNER
6	3	MASAYOSHI YAMAZAKI SHEEP POLYDOR
7	NEW	KIRORO SUKINA HITO—KIRONO NO SORA— VICTOR
8	11	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER
9	NEW	LUCIFER LIMIT CONTROL UNLIMITED
10	8	YUMI MATSUTOYA FROZEN ROSES TOSHIBA/EMI
11	NEW	MITSUHIRO OIKAWA NIHILISM TOSHIBA/EMI
12	6	CHIKUZEN SATO FACT OF LIFE VICTOR/UNIVERSAL
13	NEW	SOUNOTRACK OANCE OANCE REVOLUTION 3RO MIX TOSHIBA/EMI
14	5	TOKO FURUUCHI WINTER STAR SONY
15	14	RINGO SHIINA MUZAI MORATORIAMU TOSHIBA/EMI
16	NEW	ULFULS TROPHY TOSHIBA/EMI
17	15	YOSUI IHOUE GOLDEN BEST FOR LIFE
18	7	MARIAH CAREY RAINBOW SONY
19	3	T-BOLAN T-BOLAN FINAL BEST—GREATEST SONGS & MORE ZAIN
20	17	YUZU YUZUEN SENHA & CO.

GERMANY (Media Control) 12/14/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MASCHEN-ORAHT-ZAUN STEFAN RAAB EDEL
2	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA
3	3	IRGENDWIE, IRGENDWO, IRGENDWAN JAN DELAY AKA EISSFEL EMI
4	4	SO BIST DU OLI P. ARIOLA
5	6	WHY DOES MY HEART FEEL SO BAD MOBY INTERCORD
6	NEW	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA
7	12	DRAGAN & ALDER "WEIHNACHTSMEDLEY" MUNOSTUHL COLUMBIA
8	5	IMMER WIEDER LAURA EASTWEST
9	15	MOVE YOUR BOOY EIFFEL 65 HANSA
10	9	THAT'S THE WAY IT IS CELINE OION COLUMBIA
11	7	SATISFY YOU PUFF OADDY FEATURING R. KELLY ARISTA/ARIOLA
12	17	FUCK THE MILLENNIUM SCOOTER EDEL
13	8	THE BAD TOUCH BLOODHOUNO GANG MOTOR/UNIVERSAL
14	10	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN/EMI
15	11	VATER UNSER E NOMINE POLYDOR
16	14	BOYS OIE ALLIANZ EPIC
17	16	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
18	19	MILLENNIUM ALEKSEY WEA
19	13	MAMMA MIA A*TEENS MOTOR/UNIVERSAL
20	NEW	THE FIRST REBIRTH TRANCE ALLSTARS POLYDOR
		ALBUMS
1	NEW	DIE TOTEN HOSEN UNSTERBLICH EASTWEST
2	1	CELINE OION ALL THE WAY . . . A OECADE OF SONG COLUMBIA
3	2	METALLICA S&M MERCURY/UNIVERSAL
4	NEW	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
5	6	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR
6	4	CHER THE GREATEST HITS WEA
7	8	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WEA
8	3	TINA TURNER TWENTY FOUR SEVEN EMI
9	10	SOUNDTRACK TARZAN WALT DISNEY/EDEL
10	7	BRYAN ADAMS THE BEST OF ME MOTOR/UNIVERSAL
11	NEW	ABBA THE COMPLETE SINGLES COLLECTION POLYDOR
12	9	THE CORRS MTV UNPLUGGEO 143/LAVA/EASTWEST
13	5	QUEEN GREATEST HITS III EMI
14	13	8LOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL
15	NEW	ANDREA BOCELLI SACREO ARIAS UNIVERSAL
16	12	DIE AERZTE WIR WOLLEN NUR OEINE SEELE MOTOR/UNIVERSAL
17	RE	BRITNEY SPEARS . . 8ABY ONE MORE TIME JIVE/ZOMBA
18	18	OLI P. O. TON ARIOLA
19	15	DIE SCHLUMPFE JETZT KNALLT'S VOL. 10 EMI
20	11	JOE COCKER NO ORDINARY WORLD EMI

U.K. (Copyright CIN) 12/11/99

THIS WEEK	LAST WEEK	SINGLES
1	1	THE MILLENNIUM PRAYER CLIFF RICHARD PARLOPHONE
2	2	RE-REWIND THE CROWD SAY BO SELECTA ARTFUL DODGER RELENTLESS/PUBLIC DEMAND
3	NEW	KISS (WNEN THE SUN DON'T SHINE) VENGABOYS BREAKIN/POSITIVA
4	NEW	BARBER'S ADAGIO FOR STRINGS WILLIAM ORBIT WEA
5	4	BACK IN MY LIFE ALICE OEEJAY VIOLENT/POSITIVA
6	3	KING OF MY CASTLE WAMDUE PROJECT AM-PM
7	NEW	EVERYBODY PROGRESS PRESENTS THE BOY WUNDA MANIFESTO
8	NEW	STEAL MY SUNSHINE LEN WORK/COLUMBIA
9	6	EVERYDAY I LOVE YOU BOYZONE POLYDOR
10	7	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA
11	11	I TRY MACY GRAY EPIC
12	5	COMMUNICATION (SOMEBODY ANSWER THE PHONE) MARIO PIU INCENTIVE
13	NEW	I SHALL BE THERE B*WITCHED EPIC
14	NEW	UNDER PRESSURE '99 QUEEN & DAVIO BOWIE PARLOPHONE
15	13	BIG BOYS DON'T CRY/ROCKIN' ROBIN LOLLY POLYDOR
16	9	NORTHERN STAR MELANIE C VIRGIN
17	NEW	BABY, IT'S COLD OUTSIDE TOM JONES & CERYS GUT
18	14	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS CHRYSALIS
19	8	TALKING IN YOUR SLEEP/LOVE ME MARTINE MCCUTCHEON INNOCENT/VIRGIN
20	NEW	A CNRISTMAS KISS DANIEL O'DONNELL RITZ
		ALBUMS
1	1	SHANIA TWAIN COME ON OVER MERCURY
2	NEW	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
3	4	TRAVIS THE MAN WHO INDEPENDIENTE
4	3	CELINE DION ALL TNE WAY . . A OECADE OF SONG EPIC
5	2	STEPS STEPTACULAR JIVE/ZOMBA
6	5	WESTLIFE WESTLIFE RCA
7	9	BOYZONE BY REQUEST POLYDOR
8	6	MACY GRAY ON HOW LIFE IS EPIC
9	16	QUEEN GREATEST HITS III PARLOPHONE
10	8	CHARLOTTE CHURCH CHARLOTTE CHURCH SONY CLASSICAL
11	7	FIVE INVINCIBLE RCA
12	13	CHER THE GREATEST HITS WEA/UNIVERSAL TV
13	11	THE CORRS MTV UNPLUGGEO 143/LAVA/ATLANTIC
14	15	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
15	14	ABBA GOLD—GREATEST HITS POLYDOR
16	12	WILL SMITH WILLENNIUM COLUMBIA
17	19	BRYAN ADAMS THE BEST OF ME A&M/MERCURY
18	20	5 CLUB 7 5 CLUB POLYDOR
19	17	STEREOPHONICS PERFORMANCE AND COCKTAILS V2
20	RE	ANDREA BOCELLI SACRED ARIAS PHILIPS

FRANCE (SNEP/IFOP/Titre-Live) 12/11/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA VOGUE/BMG
2	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
3	3	ALLER PLUS HAUT TINA ARENA COLUMBIA
4	8	SUMMER SON TEXAS MERCURY/UNIVERSAL
5	NEW	ADAGIO LARA FABIAN EPIC
6	6	WHERE I'M HEADED LENE MARLIN VIRGIN
7	NEW	THAT'S THE WAY IT IS CELINE OION COLUMBIA
8	5	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
9	4	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
10	7	BETTER OFF ALONE ALICE OEEJAY HOT TRACKS/SONY
11	15	IL Y A TROP OE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/WARNER
12	18	SALOME CHAYANNE EPIC
13	11	LES ENFANTS DE L'AN 2000 LAAM ODEON/EMI
14	9	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
15	10	CAN WE TALK ABOUT IT ORGANIZ' JAM PROD/SONY
16	12	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
17	19	TURN YOUR LIGHTS DOWN LOW BOB MARLEY FEATURING LAURYN HILL SMALL/SONY
18	13	L'OMBRE ET LA LUMIERE TILLY KEY 323/SONY
19	14	SANG POUR SANG JOHNNY HALLYDAY MERCURY/UNIVERSAL
20	16	JOLIE MOME FLORENT PAGNY MERCURY/UNIVERSAL
		ALBUMS
1	3	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	6	PASCAL OBISPO SOLEDAO EPIC/SONY
3	2	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
4	1	LARA FABIAN LARA FABIAN EPIC
5	4	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EOITION AVANT L'AN 2000 RESTO DU COEUR/BMG
6	5	PATRICK BRUEL JUSTE AVANT BMG
7	7	MARIAH CAREY RAINBOW COLUMBIA
8	17	FRANCIS CABREL HORS SAISON COLUMBIA
9	10	TINA ARENA IN OEEP COLUMBIA
10	9	SOUNOTRACK TARZAN WALT DISNEY/SONY
11	19	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA
12	18	TEXAS THE HUSH MERCURY/UNIVERSAL
13	8	VERONIQUE SANSON O'UN PAPILLON A UNE ETOILE WEA
14	12	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
15	11	ANORE RIEU BAL OU SIECLE PHILIPS/UNIVERSAL
16	13	ANOREA BOCELLI SACREO ARIAS PHILIPS/UNIVERSAL
17	NEW	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
18	14	FLORENT PAGNY RECREATION [illegible]
19	16	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
20	15	113 LES PRINCES DE LA VILLE SMALL/SONY

CANADA (SoundScan) 12/25/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 EMI
2	2	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG
3	4	PEACE ON EARTH/LITTLE DRUMMER BOY DAVIO BOWIE & BING CROSBY RCA/BMG
4	3	LAST KISS PEARL JAM EPIC/SONY
5	5	BAILAMOS ENRIOUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL
6	7	CANOLE IN THE WINO 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
7	6	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA/SONY
8	12	SUN IS SNINING BOB MARLEY VS. FUNKSTAR OE LUXE EDEL
9	9	CHRISTMAS EP ENYA WERE UK
10	10	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA/SONY
11	11	LARGER THAN LIFE BACKSTREET BOYS JIVE/BMG
12	NEW	CAUGHT OUT THERE KELIS VIRGIN/EMI
13	8	ARRIBA JOEE UNIVERSAL
14	17	WAITING FOR TONIGHT JENNIFER LOPEZ WORK/EPIC/SONY
15	13	MUSIC OF MY NEART 'N SYNC & GLORIA ESTEFAN MIRAMAX/EPIC/SONY
16	19	MERRY CHRISTMAS & HAPPY NEW YEAR JIMI HENORIX MCA
17	16	DON'T SAY YOU LOVE ME M2M ATLANTIC/WARNER
18	NEW	ALL I REALLY WANT KIM LUKAS ZOMBA/BMG
19	RE	THAT'S THE WAY IT IS CELINE OION COLUMBIA/SONY
20	15	I NEED TO KNOW MARC ANTHONY COLUMBIA/SONY
		ALBUMS
1	1	VARIOUS ARTISTS BIG SHINY TUNES 4 JVT/EMI
2	2	VARIOUS ARTISTS MUCHDANCE 2000 SONY
3	3	CELINE DION ALL THE WAY . . A OECAOE OF SONG COLUMBIA/SONY
4	4	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
5	5	BACKSTREET BOYS MILLENNIUM JIVE/BMG
6	7	VARIOUS ARTISTS ALL STARS 2000 PLR/EMI
7	11	VARIOUS ARTISTS WOMEN & SONG 3 WARNER
8	6	ANOREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL
9	8	SAVAGE GARDEN AFFIRMATION COLUMBIA/SONY
10	12	SANTANA SUPERNATURAL ARISTA/BMG
11	10	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/BMG
12	9	LOU BEGA A LITTLE BIT OF MAMBO RCA/BMG
13	14	WILL SMITH WILLENNIUM COLUMBIA/SONY
14	NEW	THE NOTORIOUS B.I.G. BORN AGAIN BAD BOY/ARISTA/BMG
15	15	ENRIQUE IGLESIAS ENRIOUE INTERSCOPE
16	17	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY
17	13	KORN ISSUES IMMORTAL/EPIC/SONY
18	18	MARIAH CAREY RAINBOW COLUMBIA/SONY
19	19	LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL
20	RE	SOUNDTRACK POKEMON· THE FIRST MOVIE ATLANTIC/WARNER

NETHERLANDS (Stichting Mega Top 100) 12/18/99

THIS WEEK	LAST WEEK	SINGLES
1	1	IF I COULO TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA
2	5	DOEKOE OEF RHYMZ VIRGIN
3	3	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN/ZOMBA
4	6	BINNEN MARCO BORSATO POLYDOR/UNIVERSAL
5	2	LEEF 'BIG BROTHER TUNE' HAN VAN EUK DINO
6	4	SATISFY YOU PUFF DADDY FEATURING R. KELLY BMG
7	7	BACK IN MY LIFE ALICE DEEJAY VIOLENT/JIVE/ZOMBA
8	9	THAT'S THE WAY IT IS CELINE DION COLUMBIA
9	11	TURN YOUR LIGHTS DOWN LOW BOB MARLEY FEATURING LAURYN HILL COLUMBIA
10	14	OROP IT SCOOP EMI
11	8	R U KIOOIN' ME ANOUK DINO
12	10	HET BANANENLIED OE BOSWACHTERS MUSIC NET
13	NEW	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA
14	17	HART VAN MIJN GEVOEL DE KAST CNR
15	12	KEEP ON MOVIN' FIVE BMG
16	15	WILL 2K WILL SMITH FEATURING K-CI COLUMBIA
17	13	THE ROAD AHEAD CITY TO CITY EMI
18	16	SPLASH THE SUNCLUB EPIC
19	20	I NEED TO KNOW MARC ANTHONY COLUMBIA
20	19	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
		ALBUMS
1	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA
2	1	ANOUK URBAN SOLITUOE DINO
3	3	METALLICA S&M MERCURY/UNIVERSAL
4	4	ALANIS MORISSETTE MTV UNPLUGGEO MAVERICK/WARNER
5	5	DOE MAAR ALLES ARCADE
6	9	ANOREA BOCELLI SACREO ARIAS POLYDOR/UNIVERSAL
7	6	CHER THE GREATEST HITS WARNER
8	7	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
9	8	QUEEN GREATEST HITS III EMI
10	11	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
11	14	HELMUT LOTTI OUT OF AFRICA POLYDOR/UNIVERSAL
12	10	FIVE INVINCIBLE BMG
13	NEW	GEORGE MICNAEL SONGS FROM THE LAST CENTURY VIRGIN
14	12	VOLUMIA! WAKKER BMG
15	13	ACDA EN DE MUNNIK OP VOORRAAD LIVE S M A R T/SONY
16	15	A*TEENS THE ABBA GENERATION POLYDOR/UNIVERSAL
17	17	LIVE THE OISTANCE TO HERE MERCURY/UNIVERSAL
18	20	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA
19	19	BRYAN ADAMS THE BEST OF ME POLYDOR/UNIVERSAL
20	16	BZN THE BEST DAYS OF MY LIFE MERCURY/UNIVERSAL

AUSTRALIA (ARIA) 12/13/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA OEE) EIFFEL 65 SHOCK
2	2	DON'T CALL ME BABY MADISON AVENUE VIRGIN
3	4	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL
4	3	SISTER S2S STD/MFES
5	5	SMOOTH SANTANA FEATURING ROB THOMAS BMG
6	9	WEIR KILLING HEIDI ROADSHOW/WARNER
7	6	ABSOLUTELY EVERYBODY VANESSA AMOROSI TRANSISTOR/BMG
8	20	THE BAD TOUCH BLOODHOUNO GANG GEFFEN/UNIVERSAL
9	13	KEEP ON MOVIN' FIVE BMG
10	NEW	I TRY MACY GRAY EPIC
11	11	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
12	12	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA
13	7	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG
14	15	ETERNAL FLAME/SHAKE YOU OUTTA MY HEAD HUMAN NATURE COLUMBIA
15	18	FOREVER TINA COUSINS JIVE/ZOMBA
16	RE	LAST KISS PEARL JAM EPIC
17	8	BURNING DOWN THE HOUSE TOM JONES & THE CAROIGANS GUT/MUSHROOM/FESTIVAL
18	RE	EVERYWHERE YOU GO TAXIRIOE WEA
19	17	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
20	16	I KNEW I LOVED YOU SAVAGE GARDEN ROADSNOW/WARNER
		ALBUMS
1	2	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
2	3	CELINE OION ALL THE WAY . . . A OECADE OF SONG EPIC
3	4	KORN ISSUES EPIC
4	5	METALLICA S&M MERCURY/UNIVERSAL
5	1	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
6	8	MACY GRAY ON HOW LIFE IS EPIC
7	7	ANOREA BOCELLI SACREO ARIAS UNIVERSAL
8	10	SANTANA SUPERNATURAL BMG
9	13	POWDERFINGER INTERNATIONALIST POLYDOR/UNIVERSAL
10	14	CHER THE GREATEST HITS WEA
11	NEW	GUIDO HATZIS DO NOT TALK OVER ME GRUD/UNIVERSAL
12	NEW	GEORGE MICNAEL SONGS FROM THE LAST CENTURY VIRGIN
13	12	RICKY MARTIN RICKY MARTIN COLUMBIA
14	NEW	BEASTIE BOYS BEASTIE BOYS ANTHOLOGY—THE SOUNDS OF SCIENCE EMI
15	11	TAXIRIDE IMAGINATE WEA
16	9	BRITNEY SPEARS . . BABY ONE MORE TIME JIVE/ZOMBA
17	19	VARIOUS ARTISTS MUSIC, LIVE FROM THE PANEL LIBERATION/SONY
18	RE	RED HOT CHILI PEPPERS CALIFORNICATION WEA
19	16	THE WHITLAMS LOVE THIS CITY EASTWEST
20	RE	LIVE THE OISTANCE TO HERE UNIVERSAL

ITALY (Musica e Dischi/FIMI) 12/13/99

THIS WEEK	LAST WEEK	SINGLES
1	1	LA FINE DEL MILLENNIO VASCO ROSSI EMI
2	7	MOVE YOUR 8ODY EIFFEL 65 BLISS/LEVEL ONE
3	3	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
4	2	KEEP ON MOVIN' FIVE BMG
5	4	NEW DAY WYCLEF JEAN FEATURING BONO COLUMBIA
6	8	BONGO 8ONG MANU CHAO VIRGIN
7	17	HAPPY ALEXIA DWA/SONY
8	14	WAITING FOR TONIGHT JENNIFER LOPEZ WORK/COLUMBIA
9	12	RHYTHM DIVINE ENRIQUE IGLESIAS UNIVERSAL
10	6	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
11	RE	DOV'E L'AMORE CHER WEA
12	11	WALKING SOUNOLOVERS NITELITE/LEVEL ONE
13	16	I GOT A GIRL LOU BEGA BMG
14	RE	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE
15	5	50 SPECIAL LUNA POP NITELITE/DO IT YOURSELF
16	10	SITTING DOWN HERE LENE MARLIN VIRGIN
17	NEW	THAT'S THE WAY IT IS CELINE OION COLUMBIA
18	15	I KNEW I LOVED YOU SAVAGE GAROEN COLUMBIA
19	NEW	I KEEP ON OREAMING GAYA J&Q/GLOBAL NET
20	NEW	BACK IN MY LIFE ALICE OEEJAY VIOLENT/TIME
		ALBUMS
1	2	ADRIANO CELENTANO IO NON SO PARLAR O'AMORE CLAN/SONY
2	1	CLAUOIO BAGLIONI VIAGGIATORE SULLA CODA DEL TEMPO COLUMBIA
3	NEW	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
4	3	883 GRAZIE MILLE FRI/SONY
5	7	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA
6	5	LUCA CARBONI IL TEMPO OELL'AMORE BMG
7	4	QUEEN GREATEST HITS III EMI
8	6	MINA MINA N.O PDU/SONY
9	8	FRANCO BATTIATO FLEURS MERCURY/UNIVERSAL
10	10	MICHAEL BOLTON TIMELESS (THE CLASSICS) VOL. II COLUMBIA
11	11	EURYTHMICS PEACE BMG
12	9	VASCO ROSSI SARA' MIGLIORE CAROSELLO/UNIVERSAL
13	12	CHER THE GREATEST HITS WEA
14	15	LIGABUE MISS MONOO WEA
15	14	FIVE INVINCIBLE BMG
16	17	ANDREA BOCELLI SACREO ARIAS SUGAR/UNIVERSAL
17	13	GIGI D'AGOSTINO L'AMOUR TOUJOURS MEDIA
18	NEW	ENRIQUE IGLESIAS ENRIOUE INTERSCOPE/UNIVERSAL
19	NEW	GUNS N' ROSES LIVE ERA '87-'93 GEFFEN/UNIVERSAL
20	RE	JOVANOTTI CAPO HORN MERCURY/UNIVERSAL

Hits Of The World is compiled at Billboard/London by Beverley Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD CONTINUED

EUROCHART 12/18/99

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	**IF I COULD TURN BACK THE HANDS OF TIME** R. KELLY JIVE
2	2	**(YOU DRIVE ME) CRAZY** BRITNEY SPEARS JIVE
3	8	**THAT'S THE WAY IT IS** CELINE DION COLUMBIA
4	3	**GENIE IN A BOTTLE** CHRISTINA AGUILERA RCA
5	6	**MAMBO NO. 5 (A LITTLE BIT OF . . .)** LOU BEGA LAUTSTARK/BMG
6	4	**SO BIST DU** OLI P. HANSA
7	10	**THE MILLENNIUM PRAYER** CLIFF RICHARD PAPILLON
8	5	**WAITING FOR TONIGHT** JENNIFER LOPEZ WORK/COLUMBIA
9	7	**BLUE (DA BA DEE)** EIFFEL 65 BLISS CO.
10	9	**SATISFY YOU** PUFF DADDY FEATURING R. KELLY ARISTA
		ALBUMS
1	1	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG EPIC/COLUMBIA
2	2	**METALLICA** S&M VERTIGO
3	3	**CHER** THE GREATEST HITS WEA
4	4	**QUEEN** GREATEST HITS III PARLOPHONE
5	7	**TINA TURNER** TWENTY FOUR SEVEN PARLOPHONE
6	5	**SHANIA TWAIN** COME ON OVER MERCURY
7	8	**BRYAN ADAMS** THE BEST OF ME A&M
8	6	**ALANIS MORISSETTE** MTV UNPLUGGED MAVERICK/WARNER
9	9	**THE CORRS** MTV UNPLUGGED 143/LAVA/ATLANTIC
10	NEW	**ANDREA BOCELLI** SACRED ARIAS SUGAR/PHILIPS

SPAIN (AFYVE/ALEF MB) 01/03/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**RHYTHM DIVINE** ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
2	3	**WAITING FOR TONIGHT** JENNIFER LOPEZ COLUMBIA
3	4	**MOVE YOUR BODY** EIFFEL 65 BLANCO Y NEGRO
4	7	**SANTO SANTO** SO PRA CONTRARIAR RCA
5	2	**GENIE IN A BOTTLE** CHRISTINA AGUILERA RCA
6	8	**HOORAY HOORAY—CARIBBEAN MEDLEY** BONEY M ARIOLA
7	NEW	**KEEP ON MOVIN'** FIVE RCA
8	6	**SING A SONG (NOW NOW)** A.C. ONE VALE
9	NEW	**KISS (WHEN THE SUN DON'T SHINE)** VENGABOYS BLANCO Y NEGRO
10	NEW	**LOVE IS THE HEALER** DONNA SUMMER EPIC
		ALBUMS
1	2	**MILIKI** A MIS NINOS DE 3D AÑOS BAT DISCOS
2	1	**ENRIQUE IGLESIAS** ENRIQUE POLYDOR/UNIVERSAL
3	3	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG COLUMBIA
4	4	**JOAQUIN SABINA** 19 DIAS Y 500 NOCHES ARIOLA
5	NEW	**MIKE OLDFIELD** THE MILLENNIUM BELL WEA
6	RE	**LUIS MIGUEL** AMARTE ES UN PLACER WARNER
7	5	**TATUAJE** TATUAJE ARIOLA
8	10	**ABBA** GOLD—GREATEST HITS POLYDOR/UNIVERSAL
9	7	**BRYAN ADAMS** THE BEST OF ME POLYDOR/UNIVERSAL
10	RE	**LUZ** UN MAR DE CONFIANZA HISPAVOX

MALAYSIA (RIM) 11/30/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	**WESTLIFE** WESTLIFE BMG
2	7	**SAVAGE GARDEN** AFFIRMATION SONY
3	3	**BRITNEY SPEARS** . BABY ONE MORE TIME JIVE/BMG
4	9	**BACKSTREET BOYS** MILLENNIUM JIVE/BMG
5	NEW	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG SONY
6	2	**ERIC CLAPTON** CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER
7	8	**VARIOUS ARTISTS** PENDEKAR—BEST OF SLOW ROCK NSR
8	RE	**BOYZONE** SY REQUEST UNIVERSAL
9	10	**MARIAH CAREY** RAINBOW SONY
10	NEW	**VARIOUS ARTISTS** '99: THE HITS SONY

HONG KONG (IFPI Hong Kong Group) 12/05/99

THIS WEEK	LAST WEEK	ALBUMS
1	2	**LEON LAI** EYE JOURNEY SONY
2	1	**ANDY LAU** NAIVE LOVE MUSIC IMPACT
3	4	**EASON CHAN** FORTUNE CAPITAL
4	NEW	**LILLIAN NO** ILLUSION EEG
5	5	**BEYOND** GOOD TIME ROCK
6	3	**CECILIA CHEUNG** DESTINATION UNIVERSAL
7	8	**JACKY CHEUNG** ZOU GUO 1999 UNIVERSAL
8	7	**JOEY YUNG** EP EEG
9	9	**LESLIE CHEUNG** ULTIMATE BEST OF THE BEST CAPITAL ARTISTS
10	6	**SOUNDTRACK** AT THE THRESHOLD OF AN ERA EEG

IRELAND (IRMA/Chart-Track) 12/09/99

THIS WEEK	LAST WEEK	SINGLES
1	2	**I TRY** MACY GRAY EPIC
2	1	**EVERYDAY I LOVE YOU** BOYZONE POLYDOR/UNIVERSAL
3	9	**THE MILLENNIUM PRAYER** CLIFF RICHARD PAPILLON
4	4	**SHE'S THE ONE/IT'S ONLY US** ROBBIE WILLIAMS CHRYSALIS
5	5	**KING OF MY CASTLE** WAMDUE PROJECT AM PM
6	7	**KEEP ON MOVIN'** FIVE RCA
7	6	**FLYING WITHOUT WINGS** WESTLIFE RCA
8	8	**IF I COULD TURN BACK THE HANDS OF TIME** R. KELLY JIVE
9	10	**BLUE (DA BA DEE)** EIFFEL 65 ETERNAL/WEA
10	RE	**THE FIELDS OF ATHENRY** COX CREW INDEPENDENT
		ALBUMS
1	2	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG EPIC
2	3	**OUSTIN** POULTRY IN MOTION LIME
3	4	**WESTLIFE** WESTLIFE RCA
4	1	**THE CORRS** MTV UNPLUGGED 143/LAVA/ATLANTIC
5	5	**MACY GRAY** ON HOW LIFE IS EPIC
6	7	**FIVE** INVINCIBLE RCA
7	9	**SHANIA TWAIN** COME ON OVER MERCURY
8	NEW	**LUKE KELLY** THE COLLECTION CHYME
9	NEW	**ANDREA BOCELLI** SACRED ARIAS PHILIPS/POLYDOR
10	10	**TRAVIS** THE MAN WHO INDEPENDIENTE

BELGIUM/FLANDERS (Promuvi) 12/17/99

THIS WEEK	LAST WEEK	SINGLES
1	1	**IF I COULD TURN BACK THE HANDS OF TIME** R. KELLY JIVE/ZOMBA
2	3	**LOSING LOVE** MILK INC. ANTLER-SUBWAY/EMI
3	2	**HALLOWEEN** DA TOMMY BOY JUMPER/IMPART/ANTLER-SUBWAY/EMI
4	7	**SATISFY YOU** PUFF DADDY FEATURING R. KELLY BMG
5	8	**ADELANTE** SASH! X-IT/EDEL
6	9	**KISS (WHEN THE SUN DON'T SHINE)** VENGABOYS BREAKIN'/ZOMBA
7	4	**INTO TEMPTATION/YOU DON'T WORK IT** VIRTUAL ZONE MACKENZIE/ANTLER-SUBWAY/EMI
6	6	**GOT TO BE FREE** OH! BYTE/ZOMBA
9	10	**LIKE THIS** TECHNOTRONIC FEATURING MONDAY MIDNITE ARS/SONY
10	5	**DROP IT** SCOOP A&S/ANTLER-SUBWAY/EMI
		ALBUMS
1	1	**HELMUT LOTTI** OUT OF AFRICA PIET ROELEN/UNIVERSAL
2	2	**CELINE DION** ALL THE WAY . . . A DECADE OF SONG COLUMBIA
3	3	**BRYAN ADAMS** THE BEST OF ME A&M/UNIVERSAL
4	7	**SHANIA TWAIN** COME ON OVER MERCURY/UNIVERSAL
5	4	**K3** PARELS CAPETOWN/WIVAN/BMG
6	6	**KABOUTER PLOP** PLOP 2 STUDIO 100/UNIVERSAL
7	5	**METALLICA** S&M MERCURY/UNIVERSAL
6	9	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/ZOMBA
9	8	**FIVE** INVINCIBLE BMG
10	10	**TINA TURNER** TWENTY FOUR SEVEN EMI

AUSTRIA (Austrian IFPI/Austria Top 40) 12/09/99

THIS WEEK	LAST WEEK	SINGLES
1	4	**MASCHEN-DRAHT-ZAUN** STEFAN RAAB EDEL
2	1	**SO BIST DU** OLI P. BMG
3	3	**IF I COULD TURN BACK THE HANDS OF TIME** R. KELLY JIVE/ZOMBA
4	2	**VATER UNSER** E NOMINE UNIVERSAL
5	5	**TELL ME WHY** PREZIOSO FEATURING MARVIN BMG
6	6	**THE BAD TOUCH** BLOODHOUND GANG UNIVERSAL
7	9	**MOVE YOUR BODY** EIFFEL 65 BMG
6	7	**ANTON AUS TIROL** ANTON AUS TIROL FEATURING OJ OETZI EMI
9	8	**THAT'S THE WAY IT IS** CELINE DION SONY
10	10	**INR SEIO SO LEISE** AQUAGEN ZOMBA
		ALBUMS
1	1	**CELINE DION** ALL THE WAY . . . A OECADE OF SONG SONY
2	2	**OIE KIDDY CONTEST FINALISTEN** KIDDY CONTEST VOL. 5 BMG
3	3	**CHER** THE GREATEST HITS WARNER
4	5	**OIE SCHLUMPFE** JETZT KNALLT'S VOL. 10 EMI
5	4	**QUEEN** GREATEST HITS III EMI
6	NEW	**DIE TOTEN NOSEN** UNSTERBLICH WARNER
7	9	**METALLICA** S&M UNIVERSAL
8	NEW	**AL BANO CARRISI** GRAZIE WARNER
9	6	**BRYAN ADAMS** THE BEST OF ME UNIVERSAL
10	7	**ALANIS MORISSETTE** MTV UNPLUGGED MAVERICK/WARNER

SWITZERLAND (Media Control Switzerland) 12/19/99

THIS WEEK	LAST WEEK	SINGLES
1	3	**IF I COULD TURN BACK THE HANDS OF TIME** R. KELLY JIVE/MUSIKVERTRIEB
2	2	**IMMER WIEDER** LAURA WARNER
3	3	**SO BIST DU** OLI P BMG
4	4	**TITELGESCHICHT** SUBZONIC SONY
5	8	**MERRY X-MAS** GOTTHARD BMG
6	5	**THAT'S THE WAY IT IS** CELINE DION SONY
7	RE	**BLUE (DA BA DEE)** EIFFEL 65 BMG
6	6	**SATISFY YOU** PUFF DADDY FEATURING R KELLY BMG
9	9	**MASCHEN-DRAHT-ZAUN** STEFAN RAAB PHONAG
10	RE	**GENIE IN A BOTTLE** CNRISTINA AGUILERA BMG
		ALBUMS
1	1	**CELINE DION** ALL THE WAY . . . A OECADE OF SONG SONY
2	2	**TINA TURNER** TWENTY FOUR SEVEN EMI
3	5	**ENRIQUE IGLESIAS** ENRIDUE UNIVERSAL
4	3	**BRYAN ADAMS** THE BEST OF ME UNIVERSAL
5	6	**CHER** THE GREATEST HITS WARNER
6	7	**METALLICA** S&M UNIVERSAL
7	4	**ALANIS MORISSETTE** MTV UNPLUGGED MAVERICK/WARNER
6	NEW	**GEORGE MICNAEL** SONGS FROM THE LAST CENTURY VIRGIN
9	NEW	**DIE TOTEN HOSEN** UNSTERBLICH WARNER
10	8	**ANDRE RIEU** DAS JAHRTAUSENDFEST UNIVERSAL

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

1999★IN★REVIEW

JANUARY: Sweden turned up in force at MIDEM in Cannes with nine showcased acts, including **Robyn, Jennifer Brown,** and **Meja.** Great things were predicted for the Anglo/Asian band **Joi,** and **Blur** was preparing to release its new album, "13."

FEBRUARY: Sir **Paul McCartney** took out newspaper ads to protest what he claimed was a U.K. radio ban on "The Light Comes From Within," a single from his late wife **Linda's** album "Wide Prairie," which featured an obscene word. **The Cardigans** swept the board at the Grammisglan, Sweden's top annual music awards. Russian superstar **Philip Kirkorov** broke records by selling out 32 shows in St. Petersburg and 15 in Moscow.

MARCH: The 20-year-old London-born **Joanne** enjoyed double-platinum success in Australia (140,000 units sold) with her debut single, "Jackie." **The feelers** were winning everything at the New Zealand Music Awards, although **Neil Finn's** 9-year-old, **Elroy,** won best album cover for his artwork on his dad's "Try Whistling This."

APRIL: **Hevia,** dubbed "the **Jimi Hendrix** of the bagpipes," topped the album charts in Spain. U.K. soap star **Martine McCutcheon** was preparing to follow in the footsteps of **Kylie Minogue** and launch her singing career. The Angolan singer **Sabino Henda** won the first Human Rights Song Contest, sponsored by the United Nations. The veteran **Vasco Rossi** won the most prizes at the Italian Music Awards.

MAY: A host of big names led by **the Beastie Boys** were preparing for benefit concerts to highlight the Tibetan cause on the 40th anniversary of the Chinese invasion. The gay-rights activists **Peter Plate** and **Hella von Sinnen** went to No. 2 in Germany with their single "Ja, Ich Will" (I Do).

JUNE: **Luciano Pavarotti** raised $3 million at his annual charity concert in Modena, Italy, where guest performers included **Ricky Martin, Zucchero,** and **Mariah Carey.** Latin fever was heating up with **Lou Bega's** "Mambo No. 5 (A Little Bit Of . . .)" going to No. 1 in Germany. It would shortly repeat the feat across much of Europe. In Sweden, the **Abba Teens** were No. 1 with a dance version of "Mamma Mia."

JULY: **Ryuichi Sakamoto** made it to the top of Japan's singles chart with the austere piano instrumental "Energy Flow" after it became popular as the theme of a TV commercial. Warner Music's German affiliate, WEA, released the debut single by **Simon Collins,** son of the more famous **Phil.** In South Africa, **Simon "Mahlathini" Nkabinde,** leader of **the Mahotella Queens,** died at age 62.

AUGUST: Norway's biggest musical export, **A-ha,** got back together and signed a deal with WEA Germany. **Toy Box** topped the Dutch charts with its debut album, "Fantastic." **Yothu Yindi,** Australia's best-known aboriginal band, opened its own studio in Arnhem Land and announced plans for its new album, "One Blood."

SEPTEMBER: Metal band **Rammstein** debuted at No. 1 in Germany with "Live In Berlin." South Africa's **Brenda Fassie** and Nigeria's **Fela Kuti** picked up the top prizes at the All Africa Music Awards, attended by **Nelson Mandela** and **Michael Jackson.**

OCTOBER: Multicultural collective **Zebda** was enjoying a successful year in France with a No. 1 album and single. Grunge band **Silverchair** led the nominations at the Australian Record Industry Assn. Awards. The New Zealand singer **Hinewehi Mohi** caused an upset at the rugby World Cup by singing her national anthem in Maori rather than English.

NOVEMBER: **Youssou N'Dour** announced plans for his first international album in five years with "Joko," due on Sony France in February. Former **Stone Roses** front man **Ian Brown,** fresh from a recent jail sentence, launched his album "Golden Greats" with a live global Webcast. In Italy, **Ligabue** was celebrating a No. 1 triple-platinum album (300,000 units) with "Miss Mondo."

DECEMBER: **Sir Cliff Richard** confounded the U.K. record industry by reaching No. 1 with "Millennium Prayer" after his record label of 41 years, EMI, had refused to release it and radio had refused to playlist the single. Dutch rock prima donna **Anouk** scored a second No. 1 album with "Urban Solitude." Elsewhere, the charts were filled with seasonal silliness.

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Canadian Music Business Looks Back On A Year Of Changes

BY LARRY LeBLANC

TORONTO—Sweet and sour: 1999 was a year of extremes for Canada's music industry.

In May, the industry mourned the death of Vancouver-based producer Bruce Fairbairn at the age of 49. Fairbairn died in his sleep May 17 of undetermined causes. Over the past two decades, Fairbairn produced pivotal albums for Bon Jovi, Aerosmith, AC/DC, Mötley Crüe, INXS, Van Halen, Loverboy, Chicago, Kiss, and the Cranberries.

Another low point was that the integration of Universal and PolyGram operations resulted in 50 to 60 jobs being cut in January from the 400-staff work force of the newly formed Universal Music Group (Canada). However, many of the Universal executives let go surfaced at Song Corp., co-founded by managers Allan Gregg and Jake Gold in July. That umbrella company launched national distributor Oasis Entertainment Inc. and acquired both the Attic Music Group and TMP (the Music Publisher).

DION

TIME OUT AND TIME OFF

In November, Canadian music and video suppliers were left a debt estimated at $8 million-$12 million Canadian ($5.4 million-$8.1 million) with the bankruptcy of 25-year-old Canadian rackjobber Saturn Distributing Inc. And yet another jarring note was struck when two of Canada's top musical exports, Sarah McLachlan and Celine Dion, announced they were taking lengthy breaks from work.

McLACHLAN

The success of her "Mirrorball" album on Nettwerk Productions and her final Lilith Fair tour kept McLachlan in the limelight throughout 1999. Dion's Columbia greatest-hits package, "All The Way . . . A Decade Of Song," which debuted at No. 1 on the SoundScan retail album chart here, should keep the Quebec chanteuse highly visible during the coming year.

CHOCLAIR

"People probably won't immediately notice Celine's gone because there's so much music to be released from this album," predicts Rick Camilleri, president of Sony Music Entertainment (Canada). He notes that Dion's catalog racked up total sales of 1.5 million units in Canada throughout 1999.

While Caroline Records and Velvel Records both folded their Canadian operations in 1999, the Zomba Group opened in Canada in June, with former Universal Music Canada executive Laura Bartlett as president of the new Zomba Records Canada. As in most international markets, Zomba enjoyed a remarkable year. Both Britney Spears' album ". . . Baby One More Time" and Backstreet Boys' "Millennium" set debuted at No. 1 on SoundScan's retail album chart, and both reached Canadian diamond status (1 million units sold).

Also hitting the diamond mark was Ricky Martin's self-titled Sony Discos album. His success laid the groundwork for Canadian market breakthroughs by other Latin acts, including Jennifer Lopez, Marc Anthony, and Enrique Iglesias.

In January, Vancouver-based independent Nettwerk Records inked a marketing pact with EMI Recorded Music North America. Under the pact, Nettwerk America now markets select artists signed to Capitol (U.S.), EMI Music Canada, EMI affiliates around the world, and Nettwerk Canada. In addition, select Nettwerk Canada acts are now being signed exclusively to Capitol in the U.S.

RAISING THE PROFILE

The profile of domestic R&B soared during 1999, with strong album releases by Choclair, the Rascalz, Saukrates, and Maestro.

Making impressive U.S. breakthroughs this year were Canadians Tal Bachman, with his debut self-titled album on Columbia, and Len, with its "You Can't Stop The Bum Rush" album (Work).

With four major wins and two performances, Dion dominated the 28th annual Juno Awards, held in March. Dion picked up awards for top female vocalist; top-selling album and top album, for "Let's Talk About Love"; and top-selling French album, for "S'il Suffisait D'Aimer." Additionally, she was the recipient of this year's non-voted International Achievement Award.

In other key Juno categories, Blue Rodeo front man Jim Cuddy was named top male singer, Shania Twain won as top country female vocalist, Paul Brandt was named top country male vocalist, and Melanie Doane was named top new solo artist. Revered Quebec pop lyricist Luc Plamondon was inducted into the Junos' Hall of Fame. He was the first-ever Francophone Juno inductee.

FRENCH ACCENTED

Rock opera "Notre-Dame De Paris" and its stars swept Quebec's 21st annual ADISQ Awards, held in October. "Notre-Dame De Paris" won five of the event's awards (known as the Felix Awards), including top-selling album of the year for its Chandelle Musique studio soundtrack; top pop album for its Chandelle Musique live-performance boxed set, "Notre-Dame De Paris, L'Integral"; top show of the year; and artist most prominent outside Quebec. The musical's "Le Temps Des Cathedrales" was named top song of the year. Additionally, "Notre-Dame" star Garou was named best new artist, and Bruno Pelletier—also from "Notre-Dame"—top male artist.

With five major wins, Nashville-based Canadian family trio the Wilkinsons—father Steve, daughter Amanda, and son Tyler—nabbed five of the six awards they had been nominated for at September's Canadian Country Music Awards. The trio won the top album award for its Giant Records debut, "Nothing But Love"; top single and top song (with William Wallace) for "26 Cents"; top group; and the Rising Star Award.

But country music abruptly lost a voice in Canada's largest marketplace in February when CISS Toronto switched formats to top 40 following the sale of the station by Rawlco Communications to Rogers Broadcasting. While mourning the loss of country CISS, Canadian label executives were ecstatic over the return of top 40 to the local market.

An amendment increasing the domestic music quotas to 35% (from 30%) for Canadian commercial radio took effect in January, despite a request for a delay by the Canadian Assn. of Broadcasters to the Canadian Radio-television and Telecommunications Commission to study the latter's proposal for unspecified percentage incentives and the modification of content qualifications.

In August, Canadian music trade periodical The Record, which has been published since 1981, eliminated its weekly print format and begin servicing news and charts licensed from Broadcast Data Systems and SoundScan to its subscribers via a Web site. But by year's end there had been sufficient doubts expressed about the viability of the electronic approach that The Record announced it was considering offering a print version as well.

CANADA: THE • TOP • STORIES

- Rackjobber Saturn Distributing Inc. Declares Bankruptcy.
- Music Trade Mag The Record Switches From Print To Online Version.
- Veteran Producer Bruce Fairbairn Dies At Age 49.
- Elton John's "Candle In The Wind 1997" Passes Second Year In Top 10.
- Four Industry Vets Launch Oasis Entertainment, Aim To Be Canada's "Sixth Major."

1999 ★ IN ★ REVIEW

The Latin American Struggle Continues

BY JOHN LANNERT

History, unhappily, was expected to repeat itself as 1999 drew to a close in Latin America, with the region continuing to struggle with faltering economies and CD piracy.

The Latin American record industry already witnessed a 17% drop in dollar value and 16% decline in unit sales by the middle of 1999, according to the 1999 interim sales report released by the International Federation of the Phonographic Industry. The report covered units and value numbers for the first half of 1999. Tallies for the second half of the year also look unlikely to rebound smartly.

As in 1998, erstwhile market leader Brazil led Latin America downward this year, as the country's record industry continued to navigate through a problematic economy and piracy afflictions. So much for ringing in the new millennium with a bang. Once the sixth-largest record market in the world, Brazil sank to 11th place in the interim sales report.

In the first six months of 1999, unit sales in Brazil—compared with the same time frame in 1998—were down 31% to 35.5 million, while the country's value figure fell 41% to $253.3 million. However, label executives there were cautiously optimistic that a turnaround might get started in the first quarter of 2000.

Certainly Latin America desperately needs a sturdy performance from Brazil. Without a healthy Brazilian market—it accounted for nearly 50% of sales in Latin America last year—the region cannot reach the record sales territory attained in 1997, when $2.6 billion of recorded product was sold at retail.

MEXICO RISES

In spite of Brazil's sales morass, there were a few bright spots in a market where the record industries in the region's countries seldom run in unison.

Mexico, for example, resumed its role as Latin America's top market for the first time since 1994, when the government embarked on a disastrous devaluation of the peso that crippled the country's record business for nearly two years. In an unfortunate replication of behavior, Brazil's government abruptly devalued its currency nearly one year ago. The country's record industry has been paying the price ever since.

Mexico, the eighth-biggest record market in the world for the first time since 1994, sold $261.4 million in the first six months of 1999—a 13% rise compared with the identical period in 1998. Mexico's unit volume was 31.5 million, up 4% from the corresponding period a year earlier. Record label executives in Mexico point to a stable economy as the prime reason for the resurgent market.

Another market that may rise slightly in 1999 is Argentina, though in recent months Latin America's third-largest territory has experienced a sales dip because of an uncertain political and economic climate.

Colombia—Latin America's fourth-largest market and one of the region's most promising territories in 1997—has suffered because of intransigent political upheaval. Even Chile, traditionally one of the most stable markets in the region, has spun into a sales tailspin also brought on by an anemic economy.

SONY STILL ON TOP

Sony remained the top record company in the region in value terms, even though the merger of Universal and PolyGram had pushed Universal to the top in Latin America earlier in the year. Universal's drop from regional market leadership occurred because of market-share declines in Argentina and Mexico and the deteriorating market conditions in Brazil, where Universal is the No. 1 label.

Latin America's puny market environment compelled BMG to close offices in Ecuador, Bolivia, and Peru, but no other record label was planning to shutter offices. Indeed, Sony and Universal were planning to become more aggressive in promoting their artists.

As for CD piracy, there have been improved campaigns to combat the rapidly expanding army of counterfeiters. But as an economy slackens, piracy often increases because music enthusiasts are looking for the least expensive product available.

The bleak market scenario notwithstanding, there is an ever-so-slight scent of optimism in the air. Many executives know that the Latin American market, as always, finds a way to regain its footing.

It just can't come too soon.

LATIN AMERICA: THE • TOP • STORIES

- Tough Year, But Hints Of Recovery In Brazil's Record Industry.
- Mexico Bounces Back As Latin America's Leading Market.
- Sony Holds On To Top Label Slot In Region.
- Argentinian Record Industry Inaugurates Awards Show.
- BMG Shutters Offices In Ecuador, Bolivia, And Peru.

1999 ★ IN ★ REVIEW

E-Commerce The Buzzword Of '99

Brick-And-Mortar Merchants Fought Or Joined The Web

BY ED CHRISTMAN

1999★IN★REVIEW

NEW YORK—No matter what conventional brick-and-mortar merchants did in 1999, the music business, the public, and Wall Street's attention remained focused on the Internet as a threat to the industry's dominant distribution channel.

During the year, most music merchants generated strong sales and decent profits, yet around every corner lurked naysayers proclaiming that the Net will inevitably cannibalize music retail sales. But conventional merchants rose to the challenge, announcing numerous Internet gambits of their own, creating brick-and-click opportunities as well as throwing their weight around with the majors, in an attempt to keep a level playing field.

In brick-and-mortar news, in mid-December, the 1,332-unit Musicland Group's stock price wallowed in the $7-a-share range, even though the company, thanks to a turnaround engineered by company chairman/CEO Jack Eugster, was on the verge of having its most profitable year in the company's history.

Trans World, which had its most successful year in its history under chairman/CEO Bob Higgins, is now challenging Musicland for supremacy, thanks to its acquisition of Camelot Music. Completed in late April, the acquisition gives the Albany, N.Y.-based company 1,000 stores and sales of about $1.2 billion.

HIGGINS

In October, the powerful Starbucks coffee chain bought into music retail by acquiring the four-unit Hear Music chain. It will use Hear Music personnel to place music in its stores on a selective basis.

In the used-CD marketplace, CD Warehouse acquired the Toronto-based CD Plus.com chain in October, giving it a total of 500 owned and franchised stores in North America.

While 1999 was a slow year for the consolidation front, there was heavy activity in E-commerce. Among the merchants that launched or retooled an online store this year are National Record Mart, the Musicland Group, CD Warehouse, HMV, Virgin Entertainment, Barnes & Noble, Hastings Entertainment, Wherehouse Entertainment, and J&R Music World. Moreover, most chains announced numerous marketing alliances with other online entities, all designed to drive traffic to their sites.

The majors, meanwhile, were busy positioning themselves for the brave new online world. The Warner Music Group and Sony Music Entertainment agreed to acquire CDnow, with plans to merge it into Columbia House, which the two majors jointly own. The CDnow acquisition was still pending at press time, awaiting approval from the Securities and Exchange Commission.

Similarly, the BMG-launched Get Music acquired a partner when the Universal Music Group agreed to buy half of the company as part of a broad range of online alliances between the two majors.

Also indicative of the converging online and brick-and-mortar worlds was the Yucaipa Cos.' acquisition of

(Continued on page 57)

Majors Took Action On Many Of Retail's Gripes

BY DON JEFFREY

1999★IN★REVIEW

NEW YORK—Relations between major music distributors and their accounts seemed less contentious in 1999 than in the past. The majors showed that for the most part they were listening to their customers' complaints about such perennial matters as source-tagging, price wars, and street-date violations. But there was still enough to gripe about, especially higher prices.

The major distributors finally came around on one very longstanding matter: the tagging of CDs with electronic anti-theft devices before they're shipped to retail. Source-tagging—that much-debated, much-delayed issue—was being done by four of the five majors at year's end, with the fifth promising to come aboard by spring 2000.

WEA began the year telling accounts it would begin shipping tagged CDs in March. Sony Music Distribution followed suit. By June WEA, Sony, Universal Music and Video Distribution (UMVD), and BMG Distribution were all shipping one-third of CDs to accounts with activated electronic tags. EMI Music Distribution (EMD) was promising that it would do so in the fall.

But then the unexpected happened. Sensormatic Electronics, the company that develops the technology recommended in 1993 by the National Assn. of Recording Merchandisers for source-tagging and used by most music retailers, quietly told the industry that it could not meet demand for

(Continued on next page)

Net More Democratic, But Doubts About Security Loom

BUYING TRENDS

by Don Jeffrey

1999★IN★REVIEW

RESEARCH ABOUT the Internet proliferated during the year and provided most of the fodder for this column. Many of the results were encouraging for music-selling on the Web, but some were troubling.

Early in the year Media Metrix, which measures Web site audiences, reported that E-commerce leader Amazon.com had managed a neat feat: maintaining the heavy traffic it generated during the holidays into the first months of the new year, proving that Web retailing was not a holiday fluke.

Sometimes, though, the statistics about the Web seemed to create a cloud of confusion.

Take estimates of online music sales, for instance. Internet-research company Jupiter Communications said that they would total $327 million this year and $2.56 billion in 2003. Another new-media company, Forrester Research, said sales would be $848 million this year and $3.94 billion in 2003. Which stats were accepted as gospel depended on whether a believer was on the brick-and-mortar or virtual side of the retail fence.

Demographic studies indicated shifts in Web usage. More women are coming online, Jupiter found; it asserted that males and females should reach Net parity by 2000. The average income level of Webheads is dropping, too, which means that the Internet is becoming a more democratic medium.

But there remain obstacles in the race to make the world shop in cyberspace.

A Jupiter survey said 64% of people did not trust Web sites because of concerns about privacy. The researchers first blamed the media for getting people worked up and then concluded that what consumers were really worried about was the security of their transactions online.

More troubling, perhaps, was the Jupiter finding that the percentage of consumers who said they were "highly satisfied" with the online shopping experience had fallen to 43.1% from 62.3% the year before.

One thing cyber-merchants don't have to worry about is shoplifting. The National Retail Survey warned that CDs are still the most popular item for shoplifters and that the average value of goods lifted from a music store was a surprisingly high $214.80.

In other research, the Recording Industry Assn. of America issued its annual consumer profile, which surveys people about the type of music they purchase. The bad news was jazz: The percentage of buyers had fallen to 1.9% from 3.3% two years earlier. A hopeful sign for the genre, though, came from Strategic Record Research, which said that 10% of online music consumers bought mostly jazz. The good news, genre-wise, was for gospel, whose share rose to 6.3%, more than double what it had been in 1995.

Perhaps we are becoming a more spiritual nation on the eve of the new millennium.

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VIRGIN ENTERTAINMENT GROUP says it is selling Diamond Multimedia's Rio 500 digital player in its Virgin Megastores in North America, as well as related accessories such as flash memory cards. Virgin also says it will develop in-store downloading capabilities for flash memory devices through its Virgin On-Demand kiosks.

TVT RECORDS is offering selected free downloads from its catalog through Dec. 31 in a "try it or buy it" promotion on its Web site and on Yahoo! sites. The promotion, called "Downloadable Holidays," features rotating tracks from such acts as Nine Inch Nails, XTC, and Sevendust. After a period of free downloads, consumers can purchase a track for 99 cents or an album for $9.99.

IMAGE ENTERTAINMENT, a distributor of laserdiscs and DVD, reports a net loss of $842,000 for the quarter that ended Sept. 30, compared with a loss of $687,000 in the same period a year ago. The company attributes the loss to increased marketing and promotional expenses at its Ken Crane subsidiary, a retail operation acquired in January. Net sales rose 28.8% to $17.8 million from $13.8 million on DVD sales, which soared 112.8% to $14 million in the quarter.

MUSIC CHOICE, a digital music service, launched its OnStage Concert series with a Dec. 7 performance by Mary Chapin Carpenter at a club in Washington, D.C., that was Webcast live. The event will be broadcast Sunday-Wednesday (19-22) over U.S. cable systems. Online music company Entertainment Boulevard is the sponsor of the first show. Music Choice, a partnership involving General Instrument, cable companies, and major music companies Warner, Sony, and EMI, says it has 10 million customers worldwide for its audio service.

TOUCHTUNES MUSIC, operator of a digital jukebox service, has formed a licensing deal with EMI Recorded Music that covers the secure transmission, storing, and playing of digitized music on TouchTunes jukebox players, which hold up to 750 songs. Las Vegas-based TouchTunes also has deals with BMG, Universal, Warner Bros., Jive, Beggars Banquet, and Epitaph.

ALTERNATIVE DISTRIBUTION ALLIANCE (ADA) has launched a Web site (www.ada-music.com) for its distributed labels, retail and wholesale accounts, and consumers. It includes features such as the Music Locator, which enables consumers to find ADA recordings in their vicinity by typing in a ZIP code, and Retail Tracker, which gives retailers access to order and shipment history.

UNIVERSAL STUDIOS HOME VIDEO has developed the Love is in the Air Valentine's Day promotion featuring 23 romantic movies, including "Pillow Talk," "That Old Feeling," and "Forces Of Nature." Titles will be released Jan. 25 at list prices ranging from $9.98 to $19.99. In addition, consumers purchasing any of the videos will obtain mail-in rebates worth $2 off seven "mood" albums by acts such as 98°, Barry White, and Elton John.

BORDERS.COM has hired digital media company Centerseat LLC to produce programs for Border Vision, a series on the retailer's Web site featuring in-store performances at the 290 U.S. Borders Books & Music locations. The company will launch Border Vision in the first quarter.

ANTRA MUSIC GROUP will launch its E-commerce venture, RecordsToGo.com, in the first quarter. The venture, co-owned by Teltran International, an Internet and telecommunications services company, has a fulfillment deal with Alliance Entertainment. Philadelphia-based Antra also operates a label and music publishing unit.

TRANS WORLD ENTERTAINMENT says its E-commerce site, twec.com, has begun a sweepstakes promotion with a grand prize of an eight-day cruise for four to Russia aboard Holland America's msMaasdam, which would depart June 25 from Stockholm and return July 2 to that city. Round-trip airfare is also included. The promotion, called the Olsen Twins: To Russia With Love, also offers an opportunity to meet the twins.

DICK CLARK PRODUCTIONS reports that net income for the first fiscal quarter jumped to $360,000 from $46,000 in the corresponding period a year ago. Revenue for the three months that ended Sept. 30 fell to $10.6 million from $13.1 million a year earlier because of lower revenue from television productions. Profit rose on the company's business communications division. In addition to licensing and producing programs like "Dick Clark's New Year's Rockin' Eve," the company operates the Dick Clark's American Bandstand restaurants.

MAJORS TOOK ACTION ON MANY OF RETAIL'S GRIPES

(Continued from preceding page)

the tags. Higher-than-expected usage by Wal-Mart stores and by manufacturers for the successful new DVD format was to blame.

Sensormatic said supply would meet demand by March. EMD then postponed its rollout until April, and the other manufacturers cut back on their tagging of catalog product.

The unpleasant news from the major distributors concerned price increases.

That started last winter with Sony, which raised its wholesale prices of CDs by 8 cents, so that the boxlot price of $17.98 front-line product rose to $11.41. Sony cited higher talent, marketing, and operational costs for the move. Later it revamped its developing and debut artist programs, offering accounts a longer period to pay for product and new wholesale prices of $6 on $11.98 list-price developing artist albums and $8 wholesale on $13.98 list debut titles.

WEA, in a move that it said would simplify pricing, effectively raised its prices by 11 cents but also eliminated returns incentives and disincentives and the loose-pick (small order) charge. It also revamped its catalog program, offering everyday discounts of 3.5%-5.5% on product buys.

Universal—which had accounts anxiously awaiting news about its new pricing and policies after the merger with PolyGram—announced that its new system would be effective in April; as expected, it included elements of both companies. CD prices rose by 6-9 cents, but the boxlot size fell to 10 units from 30.

Later in the year Universal disappointed retailers when it created a new, higher-by-$1 list price for superstar product: $18.98. It also moved a number of catalog titles up to the higher price point. Retailers are now awaiting the other distributors to follow suit.

BMG raised its wholesale prices by 5-7 cents on CDs but, among other things, provided extra dating on catalog product and reduced its minimum order to 10 units from 30.

EMD was the last to announce its pricing changes, raising CD prices 7-8 cents, but it revised other policies, such as increasing catalog dating.

Pricing continued to be a touchy issue, with the continuation of an investigation by the Federal Trade Commission (FTC) of music distributors' policies that began in April 1997. Senior distribution executives were asked by the agency to testify during the summer. The FTC was said to be looking closely at minimum advertised price (MAP) policies, which some retailers criticized as encroaching on their right to set their own prices without penalty.

Despite MAP, low-ball pricing by no means went away. Now, though, it has largely shifted to cyberspace, and the majors have yet to decide what constitutes advertising on the Web and whether online merchants should be penalized for infractions.

The distributors' principal objection to music-selling on the Net continued to be the exporting of product to other countries. But the majors are softening: Two of them, EMD and Universal, are now shipping directly to online music leader Amazon.com.

Digital commerce was the big news throughout the music industry in 1999 (see story, page 55). The majors announced moves of various kinds to sell and promote their products online. Universal and BMG teamed up to form E-commerce venture GetMusic. Warner and Sony's record club Columbia House acquired online merchant CDnow.

While it appeared to many observers that the singles business will eventually migrate to the Web, music distributors maintained that they had listened to their accounts and were trying to find ways to keep the format alive in the physical world. But SoundScan reported throughout the year that singles sales were dropping sharply from the year before (down more than 25% through October), despite claims by labels that they were releasing more commercial titles to retail. The reason for the discrepancy: fewer big hits.

JONES

Sony Music Distribution decided to try a test of the singles market to determine not only the best price for the format but also whether singles cannibalize the sales of albums. The test ended in September, but the results were apparently inconclusive.

Another perennial gripe of retailers that received some action during the year was street-date violations. Universal set new policies to prevent early selling of product, ordering wholesalers not to sell new releases to stores until Monday, the day before street date. For a third violation of Universal's policy, sales to the one-stop would be cut off. BMG was also said to be getting tough with one-stops that sell too early to retail.

Internally, several of the largest distributors restructured their operations and invested heavily in streamlining their inventory systems. EMD said it was spending $10 million to re-engineer its supply chain and promised retailers next-day drop-shipments of hit product.

In executive moves, the year began with Pete Jones, the head of BMG Distribution, getting a new title and additional responsibilities, becoming president/CEO of BMG Distribution and Affiliated Labels. And toward year's end, UMVD president Henry Droz was promoted to chairman, while executive VP/GM Jim Urie moved up to president. He is viewed by many as Droz's likely successor.

In market share, Universal dominated the domestic scene. For the nine months through Sept. 30, its share was 26.9% of total album units sold and 27.6% of current titles. No. 2 in total share was WEA at 16.3%. No. 2 in current was BMG at 18.4%.

THE • TOP • STORIES

- Sony Music Entertainment And The Warner Music Group Agree To Acquire CDnow. BMG Entertainment And Universal Music Group Form GetMusic E-Commerce Venture.
- Yucaipa Acquires Alliance Entertainment Corp. And Digital On-Demand And Then Merges The Two Companies.
- Majors Agree To Ship Source-tagged CDs, But Tag Demand Exceeds Supply And Hinders Rollout.
- Majors Raise Wholesale Prices, And Universal Moves Superstar Product Up To $18.98 List.
- Federal Trade Commission Continues Its Probe Of Majors' Pricing Policies, Focusing On Minimum Advertised Price.

EXECUTIVE TURNTABLE

HOME VIDEO. Lawrence Hariton is promoted to CFO of Universal Studios Home Video in Universal City, Calif. He was senior VP of direct account management.

Brian McNeese is named VP of acquisitions and new business development for GoodTimes Entertainment in New York. He was VP of Questar Inc.

HARITON

POLICH

DISTRIBUTORS. Brent Gordon is promoted to president of sales and distribution for Platinum Entertainment Inc. in Downers Grove, Ill. He was senior executive VP of sales and distribution.

RETAIL. Musicland Stores Corp. promotes **Douglas M. Tracey** to senior VP of E-commerce and logistics in Minneapolis. Musicland also names **Lisa Mellas** director of E-commerce merchandising and marketing in Minneapolis. They were, respectively, senior VP of distribution and director of interactive marketing for Columbia House.

NEW MEDIA. William J. Polich is named president/CEO of 3PF.com Inc. in Portland, Ore. He was president of Baker and Taylor Entertainment.

Lindsey Draves is named VP of client information for Media Metrix in New York. She was VP of operations for M2 Magazine Metrics.

Pokémon Lets Koch Preside In '99; Are People Passé?

LOOKING BACK: If anything, 1999 proved once again that word-of-mouth is the most powerful agent by which hit product for children is created.

We're referring, of course, to the Pokémon phenomenon, the staggering popularity of which is largely a result of the infamous trading-card game that has kids mesmerized from coast to coast.

Months ago, Child's Play noted (to daughter **Lily**, now 11) that it was virtually impossible to encounter a group of two or more elementary-school-aged boys conversing about anything other than Pokémon. That still holds true, and now the Pokémon world has expanded even further, encompassing a hit movie and the No. 1 kids' album of the year. (By the way, we're major fans of the weekday TV show; we think it's cute, clever, and frequently falling-down funny.)

"Pokémon: 2.B.A. Master" has been reigning at No. 1 for almost six months straight on Billboard's Top Kid Audio chart, and it's propelled indie Koch Records—this is its first children's release—into the upper echelon of kids' audio purveyors.

It marks the first time since this chart began, in September 1995, that the year's No. 1 album was not a Disney release. Walt Disney Records is still, however, far and away the top children's label and imprint, with 36 titles having charted this year.

No. 2 label Lyrick Studios, home of "Veggie Tales" and Barney the Dinosaur, had eight charting titles; No. 3 Benson accounted for nine Cedarmont Kids Classics albums on the charts; No. 4 Rhino, with Kid Rhino's hot licensed properties, such as "Star Wars" and "Blue's Clues," racked up eight charting titles; and No. 5 was Koch, with its single, mighty release.

Disney's "Read-Along" series was the undisputed king of kids' audio series, with 14 book-and-cassette packages on the chart this year; its "Read & Sing-Along" series held down the fifth slot as well.

No. 2 was Big Idea Productions' "Veggie Tunes" series, which benefited from distribution in both the Christian bookstore market (via Word) and the mass market (via Lyrick).

Coming in third was Benson's Cedarmont Kids Classics, followed by the "Read Along" series by Kid Rhino.

HUMAN LEAGUE: A look at the top 10 kids' artists of the year shows all but two were characters—Barney,

OAVIS

Barbie, Teletubbies, Scooby-Doo, Arthur—and both of those humans were moonlighting celebs. Actor **John Lithgow** made No. 10 with his delightful Sony Wonder release "Singin' In The Bathtub," and **Mannheim Steamroller**, whose mastermind is **Chip Davis**, came in at No. 3 with its Disney tribute, "Mannheim Steamroller Meets The Mouse." If one were to look solely at the chart, one could be forgiven for thinking that living, breathing singer/songwriters who make music specifically for children had disappeared.

That's hardly the truth, however. We haven't seen any lessening of independent children's artists' releases crossing our desk this year, and the majority of them are pretty wonderful. What we have seen more of this year is increased creativity on the part of these indie kids' artists when it came to marketing themselves.

Some went the interactive route: **Joel Frankel's** "Jojo's Barnyard Bash," for instance—a typically delightful release from the Chicago-based singer/songwriter—was an enhanced CD with charming graphics. Also releasing an enhanced CD was **Chaz The Unity Guy**, with "Everybody's Gotta Love Somebody."

The great **Bill Harley** came out with not one but two new albums at once on Round River Records: One was a greatest should-have-been-hits called "Play It Again," and the other was a disarmingly frank story album, "The Battle Of The Mad Scientists."

National treasure **Ella Jenkins** released her 30th album on Smithsonian Folkways, "Ella Jenkins And A Union Of Friends Pulling Together." She also received the 1999 ASCAP Foundation Lifetime Achievement Award.

Another notable milestone was

(Continued on page 69)

Child's Play

by Moira McCormick

1999★IN★REVIEW

E-COMMERCE THE BUZZWORD OF '99

(Continued from page 55)

the Alliance Entertainment Group, which is building up its online fulfillment business in addition to running one of the two largest one-stops in the country. After that acquisition, Yucaipa announced that it would start up CheckOut.com, using Alliance for fulfillment. Then it acquired Digital On-Demand and merged it into Alliance.

At year's end, Digital On-Demand was testing kiosks in a few locations that allow labels to download deep-catalog titles to stores, where consumers can buy CDs burned on-site. In another alliance, in December, Wherehouse Entertainment agreed to buy 50% of CheckOut.com and merged its online operation into the Yucaipa company.

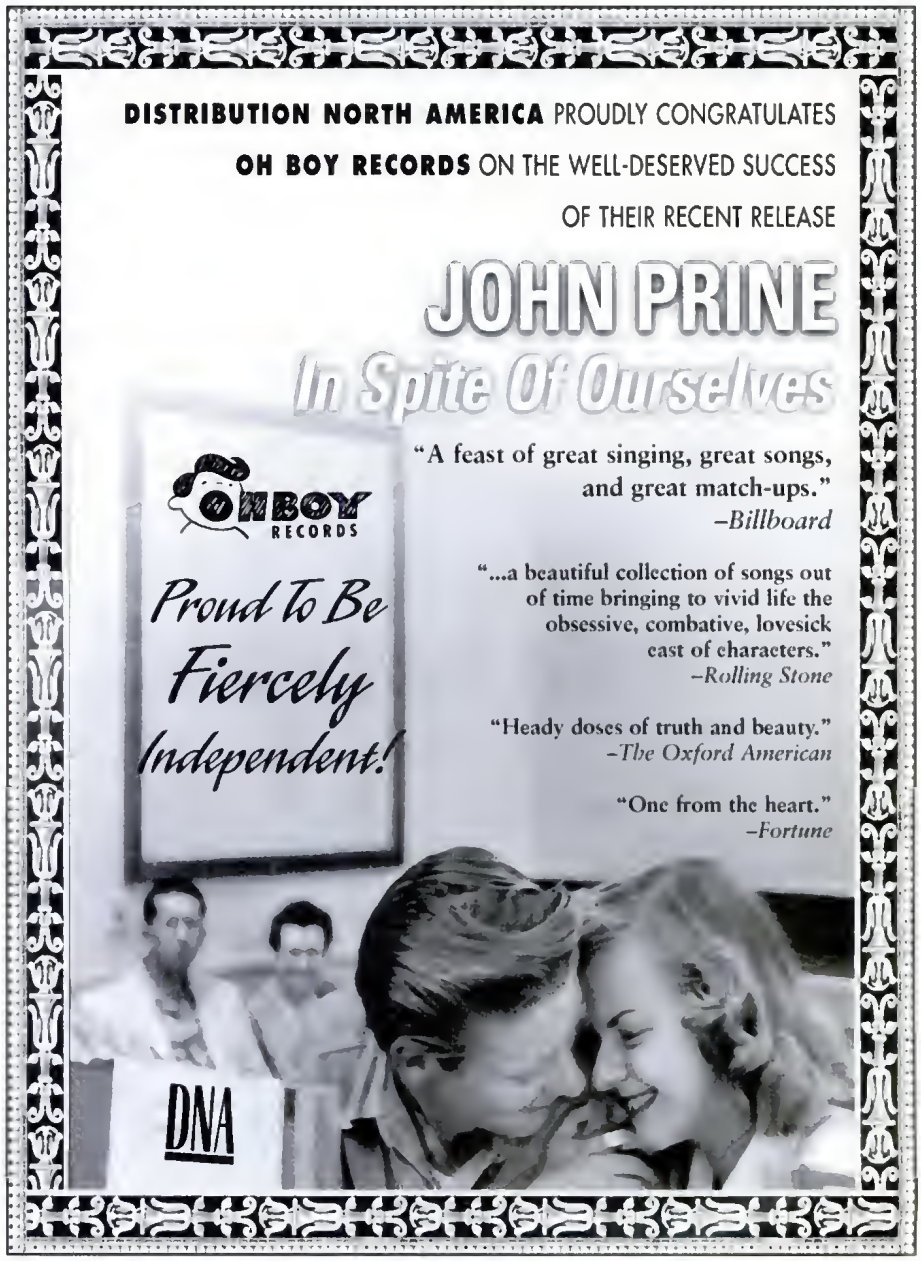
Also looking to cash in on opportunities in marrying the Internet with brick-and-mortar, Ian Duffell, former president of the Virgin Entertainment effort in North America, announced that his company, New Media Network, would start a chain in 2000 that would carry packaged CDs as well as make music albums on-site.

TVN Entertainment agreed to acquire a majority interest in that chain, which planned to operate under the logo eGroove. New Media Network said it would open four stores by midyear to test its concept.

While merchants were looking for ways to maximize opportunities for their online stores, they were also trying to make sure that the labels didn't shower online merchants with too many preferential promotions. Repeatedly, senior retail executives were forced to call for a level playing field for brick-and-mortar stores as labels sought to give online merchants exclusive promotions and product.

Moreover, merchants complained about the labels' propensity for advertising Web sites on the packaging of CDs and cassettes, saying that such sites were often one or two clicks away from online stores controlled by the majors. They admonished labels about competing against retail.

In the U.K., the head of the British Assn. of Record Dealers, Brian McLaughlin, complained that the labels aren't communicating with retailers about their E-commerce plans. Likewise in the U.S., the National Assn. of Recording Merchandisers sent letters to labels about placing their Web addresses on CDs.



In An Internet World, Not All The Predicted Changes Are Here Yet

RETAIL TRACK by Ed Christman

1999★IN★REVIEW

ANOTHER YEAR, ANOTHER DOLLAR: It's that time of year again, when I use this space to look back and to look ahead. But this year, with the Internet about to fulfill its promises to dramatically reconfigure the music industry, it seems only appropriate that such epochal changes be marked by the impending new millennium.

As can be expected at such times, there are a sufficient number of people posing as prophets of doom, predicting the imminent end of the music business as we know it. But if there is anything that the last decade, as well as the last year, has taught us, it's that change takes time.

Think back over the last decade, a job that I feel eminently qualified for, having joined Billboard three months short of the beginning of the 1990s, in September 1989. At that time, I was still vowing that I would never buy a CD player, a promise I finally and reluctantly broke when the majors started issuing albums without vinyl versions. The CD, introduced in 1983, didn't surpass the then dominant format, the cassette, until 1992.

Now, here we are seven years later, and the digital download is just in its infancy, the same way the CD was in 1983, when that format shipped 800,000 units. Even with all the independent labels that are now making albums available via digital downloads, I doubt very much that the format is anywhere near the 1983 CD sales level.

And even though it's been drummed into me time and time again that everything happens faster than expected on the Web, we are all finding out that the ascendancy of the digital download format is still being held hostage to infrastructure and bandwidth issues. And let's not forget that the consumer still has a mind-set that music is for free on the Internet and he or she is scandalized by the notion of paying for downloads. Truly, the industry still has to build a marketplace on the Internet. So although change has already arrived, it's still on its way here, if you follow what I mean.

(Continued on page 60)

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Labels & Distributors, Especially M.S., Have Tumultuous Yr.

DECLARATIONS ☆☆OF☆☆ INDEPENDENTS™

by Chris Morris

1999★IN★REVIEW

A YEAR AT THE RACES: Almost every reporter we know can cite a story that assumed a life of its own. Looking back on the tumult of 1999, we have to consider the events that enveloped M.S. Distributing as that variety of tale. While there may have been other stories that will finally have greater reverberations, none had the immediate impact or intense fascination of M.S.' precipitous collapse.

M.S., the oldest indie distributor in the country, appeared to be on the road to new prosperity when, as **Ed Christman** reported in these pages in July, the company was sold to online video retailer Movietown.com, which formed a new company, Puzzlesoft, that incorporated M.S.' assets.

But all hell broke loose on Aug. 31, when M.S.' chief execs **Tony Dalesandro** and **John Salstone** were apparently ejected from the firm's Illinois offices after some still-unknown dispute with Puzzlesoft.

The events that followed are too fresh to require much recapitulation, but the next four months saw a fast succession of extraordinary turns: an exodus by M.S.' key labels; the freezing of the company's warehouse inventory; the formulation of a new company, Wildcat Distributing, by M.S.' Eastern regional director; the mystifying return of Salstone and Dalesandro to M.S.; Puzzlesoft's unsuccessful bid to sell M.S.' music assets; Salstone and Dalesandro's repurchase of M.S. from Puzzlesoft; the closure of M.S.' music division a day after the buyback of the firm was finalized; Wildcat's hiring of most of M.S.' former salespeople; M.S.' torturous attempts to settle with its labels; the court-approved seizure of inventory from M.S.' warehouse; and the abrupt shutdown of Mobile Fidelity Sound Lab, which blamed M.S. for its fiscal problems.

Whew

M.S.' catastrophic year seemed to mark the end of an era in independent distribution; the company had its roots in the postwar era of regional indie record distributing and was one of the few to weather the consolidation of the '90s. While the failure of the company was by no means as titanic as the collapse of Alliance Entertainment Corp. (AEC) in 1997, no event this year had such wide-ranging ramifications for dozens of labels.

Also, no other story so consumed the attention of the indie community. Perhaps that was because it had all the elements that drive the most compelling narratives, whether factual or fictional: mystery, intrigue, sudden reversals of fortune, suspense, big money, and human drama. Only the love story was missing.

Declarations of Independents was engulfed by the M.S. saga through the last quarter of the year, but other distributors faced big changes in their businesses during the closing year of the millennium.

In January, Los Angeles-based Risk Music Group bought the long-established Dallas-based regional Music Distributors Inc., appointed 404 Music's **Nina Easton** as CEO, and ramped up the company as a national operation.

EASTON

Early in the year, Ryko Distribution Partners announced its plans to relocate from its long-term digs in Salem, Mass., to New York. (Months later, its label mothership, Rykodisc—purchased, like the distributor, by **Chris Blackwell's** Islandlife and merged with its label Palm Pictures in 1998—also plotted its move to the Big Apple. In September, **George Howard** of Slow River Records was named as the new Rykodisc president.)

On the eve of the '99 National Assn. of Recording Merchandisers convention in March, AEC—which shuttered its Independent National Distributors Inc. (INDI) after it filed for bankruptcy in '97—announced, with great expectations, the formation of a new arm, Innovative Distribution Network (IDN), headed by former INDI exec **Todd Van Gorp**. By year's end, however, IDN was selling only a handful of titles—most of them supplied by Atomic Pop, the label established by ex-Alliance executive **Al Teller**.

New Hope, Minn.-based Navarre Corp. continued to grapple with the best way to operate its music distribution division and in March realigned its sales staff for the third time in two years.

VAN GORP

Finally, near the year's end, edel music in Hamburg purchased 80% of RED Distribution from Sony, marking a change in control of one of the major-operated indie distributors.

ON THE LABEL SIDE, Port Washington, N.Y.-based distributor Koch International—whose Koch Records scored big hits with its World Wrestling Federation and Pokémon titles—moved aggressively to bulk up its in-house imprint operations. The company purchased Velvel Records from **Walter Yetnikoff** and made former Velvel president **Bob Frank** head of its New York-

(Continued on page 61)

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RETAIL TRACK

(Continued from page 58)

So what does this all mean for music retail? Well, it means that while an era of great change is upon us, music retail still has time to adapt to it and help shape it. Unlike in the past decade, when challenges had to be faced while music retail was in a weakened state due to the price war and overbuilding, merchants are now dealing from a position of strength. There is not a single significant account experiencing financial difficulty. In fact, most merchants are showing sales increases despite the growing sales base on the Internet for packaged-music goods, and the majority of accounts are still in the black, according to the industry's financial executives.

The ascendancy of the digital download format is still being held hostage to infrastructure and bandwidth issues

With music retail's sturdy foundation, this year we already witnessed the beginning of the click-and-brick strategy, a concept that many apparently underestimate. Internet proponents are so heavily focused on digital downloads as the be-all and end-all, they fail to appreciate the sales opportunities created by using the Internet to market music.

Retail evolution is an ongoing and natural process that will continue into the new millennium. So when we do a roll call 10 years from now, the merchants that will answer are not those that look forward and see threats, obstacles, and problems to overcome but those that look forward and see opportunities.

And with that, Retail Track wishes all a merry and prosperous holiday season and a happy new year to boot.

Guster 'Forever.' When Guster played the Bowery Ballroom in New York on Thanksgiving weekend to support its recent album "Lost And Gone Forever," WEA and Sire Records executives were there to cheer the band on. Shown, from left, are WEA executive VP of sales Fran Aliberte; Guster members Brian Rosenworcel, Ryan Miller, and Adam Gardner; Sire president Seymour Stein; and WEA regional VP Ray Milanese.

Billboard. DECEMBER 25, 1999

Top Christmas Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	**KENNY G** ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM
2	1	**GARTH BROOKS** CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS
3	3	**ROSIE O'DONNELL ▲** COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS
4	4	**CELINE DION ▲⁴** 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES
5	5	**98 DEGREES** UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS
6	6	**JEWEL ●** ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION
7	7	**'N SYNC ▲²** RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS
8	8	**AMY GRANT** A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER
9	9	**POINT OF GRACE** WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY
10	10	**KENNY G ▲⁴** ARISTA 18767 (11.98/17.98)	MIRACLES — THE HOLIDAY ALBUM
11	11	**VARIOUS ARTISTS ●** ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS
12	12	**MARTINA MCBRIDE ●** RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS
13	13	**GEORGE STRAIT** MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE
14	16	**MARIAH CAREY ▲⁴** COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS
15	18	**MANNHEIM STEAMROLLER ●** AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE
16	14	**REBA MCENTIRE** MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION
17	20	**MANNHEIM STEAMROLLER ▲⁵** AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS
18	19	**VARIOUS ARTISTS** A&M 490484/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.
19	25	**MANNHEIM STEAMROLLER ▲** AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL
20	23	**HARRY CONNICK, JR. ▲²** COLUMBIA 57550/CRG (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS
21	30	**TRANS-SIBERIAN ORCHESTRA ●** LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
22	26	**JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN** MASTERTONE 8870/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS
23	21	**CHICAGO** CHICAGO 3035 (9.98/16.98)	CHICAGO 25
24	27	**MANNHEIM STEAMROLLER ▲⁴** AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE
25	22	**VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ●** MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
26	15	**VARIOUS ARTISTS** 550 MUSIC 69710/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL— THE CHRISTMAS ALBUM
27	17	**MICHAEL CRAWFORD** ATLANTIC 83222/AG (10.98/16.98)	A CHRISTMAS ALBUM
28	31	**MANNHEIM STEAMROLLER ▲⁵** AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS
29	29	**VARIOUS ARTISTS** WINDHAM HILL 11459 (16.98 CD)	WINTER SOLSTICE ON ICE
30	33	**NAT KING COLE** EMI CAPITOL SPECIAL PRODUCTS 57729 (2.98/5.98)	CHRISTMAS FAVORITES
31	28	**JIMMY BUFFETT ●** MARGARITAVILLE 111489/MCA (3.98/7.98)	CHRISTMAS ISLAND
32	38	**SOUNDTRACK** AMERICAN/COLUMBIA 62224/CRG (11.98 EQ/17.98)	MR. HANKEY'S CHRISTMAS CLASSICS
33	24	**BING CROSBY ●** MCA SPECIAL PRODUCTS 731143/MCA (2.98/6.98)	WHITE CHRISTMAS
34	37	**VINCE GUARALDI ▲** FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
35	39	**VARIOUS ARTISTS ▲⁴** A&M 213911/UNIVERSAL (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS
36	34	**BARBRA STREISAND ▲⁵** COLUMBIA 9557/CRG (5.98 EQ/9.98)	A CHRISTMAS ALBUM
37	—	**THE TEMPTATIONS ▲** MOTOWN 635279/UNIVERSAL (4.98/9.98)	GIVE LOVE AT CHRISTMAS
38	—	**NATALIE COLE WITH THE LONDON SYMPHONY ORCHESTRA** ELEKTRA 62433/EEG (11.98/17.98)	THE MAGIC OF CHRISTMAS
39	32	**VARIOUS ARTISTS ▲** RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)
40	—	**MICHAEL W. SMITH** REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME

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Top Pop. Catalog Albums.™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		◄ NO. 1 ►		
1	1	CELINE DION ▲ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES 4 weeks at No. 1	25
2	2	'N SYNC ▲2 RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	18
3	3	KENNY G ▲8 ARISTA 18767 (11.98/17.98)	MIRACLES — THE HOLIDAY ALBUM	63
4	4	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS	12
5	5	MARTINA MCBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	14
6	6	MARIAH CAREY ▲4 COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS	54
7	7	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE	14
8	8	MANNHEIM STEAMROLLER ▲5 AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	114
9	10	ANDREA BOCELLI ▲3 PHILIPS 539207 (12.98/18.98) HS	ROMANZA	106
10	11	CREED ▲4 WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	115
11	16	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	14
12	13	HARRY CONNICK, JR. ▲2 COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	52
13	20	TRANS-SIBERIAN ORCHESTRA ● LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	18
14	9	CHICAGO CHICAGO 3035 (9.98/16.98)	CHICAGO 25	12
15	17	MANNHEIM STEAMROLLER ▲4 AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE	69
16	12	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	14
17	19	METALLICA ◆11 ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	435
18	15	PINK FLOYD ◆ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1186
19	21	MANNHEIM STEAMROLLER ▲5 AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	122
20	24	NAT KING COLE ● EMI-CAPITOL SPECIAL PRODUCTS 57729 (2.98/5.98)	CHRISTMAS FAVORITES	5
21	18	JIMMY BUFFETT ● MARGARITAVILLE 111489/MCA (3.98/7.98)	CHRISTMAS ISLAND	24
22	14	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (2.98/6.98)	WHITE CHRISTMAS	55
23	26	BUENA VISTA SOCIAL CLUB ● WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB	30
24	30	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS	37
25	29	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	91
26	32	VARIOUS ARTISTS ▲4 A&M 213911/UNIVERSAL (10.98/16.98)	A VERY SPECIAL CHRISTMAS	88
27	25	BARBRA STREISAND ▲5 COLUMBIA 9557/CRG (5.98 EQ/9.98)	A CHRISTMAS ALBUM	60
28	42	THE TEMPTATIONS ▲ MOTOWN 635219/UNIVERSAL (4.98/9.98)	GIVE LOVE AT CHRISTMAS	26
29	22	VARIOUS ARTISTS ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	38
30	36	MICHAEL W. SMITH REUNION 10015/LIVE (10.98/16.98)	CHRISTMASTIME	13
31	35	VARIOUS ARTISTS ● A&M 540764/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	19
32	28	VARIOUS ARTISTS EPIC 68754/CRG (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS	15
33	31	SHANIA TWAIN ◆11 MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	250
34	39	BOB SEGER & THE SILVER BULLET BAND ▲6 CAPITOL 30334* (10.98/15.98)	GREATEST HITS	268
35	34	NAT KING COLE ● CAPITOL 21251 (10.98/16.98)	THE CHRISTMAS SONG	57
36	27	VARIOUS ARTISTS WALT DISNEY 860687 (5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION	23
37	33	VINCE GILL ▲2 MCA NASHVILLE 10877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	47
38	38	VARIOUS ARTISTS BIG IDEA/WORD 9457/LYRICK STUDIOS (6.98/10.98)	A VERY VEGGIE CHRISTMAS	4
39	—	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 83145/AG (10.98/17.98)	THE CHRISTMAS ATTIC	8
40	37	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	5
41	43	WILL SMITH ▲6 COLUMBIA 68683/CRG (11.98/17.98)	BIG WILLIE STYLE	102
42	—	TIM MCGRAW ▲3 CURB 77886 (10.98/16.98)	EVERYWHERE	131
43	23	ELVIS PRESLEY RCA SPECIAL PRODUCTS 44931 (2.98/6.98)	IT'S CHRISTMAS TIME	4
44	—	PINK FLOYD ◆23 COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	555
45	47	MATCHBOX 20 ◆10 LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	145
46	48	BOB MARLEY AND THE WAILERS ◆10 TUFF GONG 846210/IDJMG (12.98/18.98)	LEGEND	547
47	50	SARAH MCLACHLAN ▲7 ARISTA 18970 (10.98/17.98)	SURFACING	126
46	40	CROSBY/SINATRA/ARMSTRONG LASERLIGHT 12615 (1.98/5.98)	IT'S CHRISTMAS TIME	5
49	41	BARRY WHITE ● MERCURY 522459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	35
50	—	THE CARPENTERS ▲ A&M 215173/INTERSCOPE (10.98/14.98)	CHRISTMAS PORTRAIT	55

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

INDEPENDENTS

(Continued from page 59)

based label division, Koch Entertainment.

A new imprint, twenty14.com, was posited as a component of that operation, but by late in the year it had essentially been folded into Koch Entertainment, as founder **Dave Allen** exited for an executive role at online music company EMusic. (EMusic did its own fishing in the indie pond and bought Jewel-Paula's blues and R&B masters from label founder **Stan Lewis** in mid-summer.)

Canadian giant Madacy Entertainment launched New York-based M2 Entertainment as an umbrella organization for several genre-specific imprints. However, while Madacy hoped to glean a talent windfall from the fallout of the Universal/PolyGram merger of '98, it and other indie companies discovered fewer riches were to be found than they anticipated, as we related in a Sept. 25 Billboard Report.

In events that somewhat mirrored the crisis at M.S. in a different context, the seasoned but ailing Atlanta R&B label Ichiban Records was purchased by Intermedia Net in March and wrapped into Intermedia's Fortune Entertainment unit. However, by May Ichiban had filed for Chapter 11 bankruptcy protection and exchanged suits with Atlanta-based Platinum Entertainment (whose distribution unit PED handled Ichiban). The label finally issued its first record of the year, a benefit collection, in November, but its woes looked far from over.

[M.S.' story] had all the elements that drive the most compelling narratives . . . mystery, intrigue, sudden reversals of fortune, suspense, big money, and human drama

One of the year's most unexpected developments came when retail giant Best Buy slipped into the label game with its own "marketing imprint," Redline Records, which was handled exclusively by West Sacramento, Calif.-based Bayside Entertainment Distribution. Redline hit The Billboard 200 with its very first compilation, "The Hard + The Heavy Volume 1."

IN THE END, it's all about the music for us, and we again delighted in bringing more than 40 gifted and diverse independent acts to your attention in Flag Waving. Our thanks go out to indie retailer **Eric Levin** of Criminal Records in Atlanta, who turned us on to the Japanese rock band **Thee Michelle Gun Elephant**, our fave new act of 1999 and a group we hope will find a full-time indie home in the year 2000.

Keep the faith. We'll catch you on the double-zero.

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Rush To Get On The Web Brought Odd Alliances

Label/Site Deals Show Year's Focus On Ways, Costs Of Music Downloads

This week's column was written by guest columnist Susan Nunziata.

SITES+ SOUNDS

1999★IN★REVIEW

STRANGE BEDFELLOWS: The scramble to establish a foothold in the ever-evolving world of the Web resulted in some uncanny alliances in 1999. Competitors became partners, and any reputable player was fair game for a deal.

Sony, EMI, Universal, BMG, and Warner Music linked in a technology venture with IBM dubbed "the Madison Project" to provide albums and singles for sale through digital downloading.

The project, announced Feb. 8, shut out music merchants and caused reaction in brick-and-mortar stock prices. But retailers seemed unconcerned that the majors were testing downloading. "If they don't, somebody will," said **Bill Teitelbaum**, chairman/CEO of Carnegie, Pa.-based National Record Mart. "The question is, How will downloading fit into the marketplace?"

Indeed, that question remains to be answered, as EMI and BMG each began selling digital downloads in the fourth quarter, and Atlantic made a **Tori Amos** single available for sale in the fall.

According to a Jupiter Communications study, sales of music from digital downloading is expected to bring in $300,000 this year, and by 2003 such sales will have grown to $146 million or an estimated 5.7% of total online music revenue.

The year also saw Universal Music Group (UMG) and BMG team to form the getmusic.com venture in April. UMG and BMG also teamed with AT&T Corp. and Matsushita Electric Industrial Co. for a new digital delivery platform codenamed "Nigel," with Matsushita expected to make portable digital music devices compatible with the new standard. The system is said to be ready for the sale of secure digitally delivered music by next spring.

The "Nigel" strategy also allows room for traditional retail, with its Electronic Media Distribution technology expected to be made available to brick-and-mortar stores, which would carry new kiosks allowing consumers to download music on-site.

Columbia House, the record club joint venture between Sony Music Entertainment and Warner Music Group, acquired CDnow, which later in the year struck deals with Cductive and amplified.com for music to sell in its download store.

In June, EMI purchased 50% of custom CD company Musicmaker.com and signed an exclusive five-year licensing deal covering approximately 500,000 songs for use in both digital downloading and custom CDs.

The deal left many brick-and-mortar retailers wary of the arrangement, cautioning that they would be on alert for any signs of preferential treatment. EMI added another piece to its digital download pie via its pact in November with Cupertino, Calif.-based Preview Systems as its "recommended technology provider" for secure delivery of music online.

Its various deals culminated in the news that it would make 24 albums and dozens of singles available for sale at a new music portal in December. The company also plans to sell singles for download in the first quarter. Meanwhile, Musicmaker launched a 20-city test of a new kiosk system for custom compilations in retail stores, with Tower Records, Trans World Entertainment, and Wherehouse Entertainment signed on to try the stands.

BMG also began selling downloads in the fourth quarter with 11 secured tracks made available from 10 label acts, including **Alabama** and **Alan Jackson**.

Digital On-Demand pacted with Sony and EMI to send downloadable music into in-store kiosks. The company, which was purchased in October by Yucaipa and merged with Alliance Entertainment Corp., signed on Trans World Entertainment, Virgin Megastores, Musicland Group, and Wherehouse Entertainment to be a part of its test of the RedDot Network of kiosks.

(Continued on page 90)

THE • TOP • STORIES

- Can Portable Digital Players Carry The Concept Of Internet-Delivered Music Into The Mainstream?
- Retail Reacts To 'Madison' Venture, Which Links IBM, Sony, EMI, Universal, BMG, And Warner Music Group.
- Music Industry Is Starting To Draw National Boundaries On The Web.
- Digital Music Distribution Battle Escalates.
- Sorting Out Myths And Facts About MP3.

Billboard. DECEMBER 25, 1999

Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	4	◄ NO. 1 ► ALL THE WAY... A DECADE OF SONG — 550 MUSIC 63760/EPIC — 2 weeks at No. 1	CELINE DION	2
2	2	26	SUPERNATURAL ▲[5] — ARISTA 19080	SANTANA	5
3	3	3	S & M — ELEKTRA 62463*/EEG	METALLICA	13
4	5	3	LISTENER SUPPORTED — RCA 67898	DAVE MATTHEWS BAND	45
5	7	9	CHRISTINA AGUILERA ▲[4] — RCA 67690	CHRISTINA AGUILERA	6
6	4	30	MILLENNIUM ◆[10] — JIVE 41672	BACKSTREET BOYS	3
7	NEW▶		FAITH: A HOLIDAY ALBUM — ARISTA 19090	KENNY G	7
8	6	4	WILLENNIUM — COLUMBIA 69985*/CRG	WILL SMITH	10
9	8	3	MIDNITE VULTURES — DGC/GEFFEN 490485/INTERSCOPE	BECK	69
10	9	6	RAINBOW ▲[3] — COLUMBIA 63800*/CRG	MARIAH CAREY	12
11	RE-ENTRY		COME ON OVER ◆[16] — MERCURY (NASHVILLE) 536003	SHANIA TWAIN	8
12	17	5	WHEN THE PAWN... — CLEAN SLATE 69195/EPIC	FIONA APPLE	70
13	16	10	FLY ▲[3] — MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	17
14	13	5	BREATHE — WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	15
15	10	15	...BABY ONE MORE TIME ◆[19] — JIVE 41651	BRITNEY SPEARS	4
16	14	20	RICKY MARTIN ▲[5] — C2/COLUMBIA 69891*/CRG	RICKY MARTIN	19
17	19	5	AFFIRMATION ▲ — COLUMBIA 63711/CRG	SAVAGE GARDEN	22
18	20	6	THIS DESERT LIFE ● — DGC 490415*/INTERSCOPE	COUNTING CROWS	60
19	RE-ENTRY		HUMAN CLAY ▲[2] — WIND-UP 13053*	CREED	26
20	12	3	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE — GRAND ROYAL 22940/CAPITOL	BEASTIE BOYS	43

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles. © 1999 Billboard/BPI Communications and SoundScan, Inc.

Revenue, Import Issues Loom For Europe's Video Industry

BY SAM ANDREWS

LONDON—Responsible for around a quarter of the $33.6 billion worldwide home entertainment business, Europe's video industry has to face up to three major issues at the start of the next century.

Once the festivities are finished, the problems posed by revenue sharing, DVD parallel imports, and rental windows for the format offer a potential hangover of pulsating proportions.

Of immediate importance is the regional coding of DVD. Designed to protect local distribution of video product, regional coding divides the world into five districts where DVDs and players are locked until video windows in specific territories are opened following theatrical distribution.

However, it is estimated that at least 50% of all DVD players in Europe, a Region 2-designated area, have been "chipped" to allow them to play discs from any region, including Region 1 discs from North America.

Industry experts believe that for every Region 2 disc bought, a Region 1 DVD from America is being purchased, most likely off the Internet.

Thus, these parallel imports are

1999★IN★REVIEW

threatening to undermine local video businesses, as consumers increasingly grab American DVDs that are released earlier and are often of better quality.

This creates a domino effect, as local stores lose sales to U.S. Internet retailers. This in turn damages the income of local video licensees and, as in the case recently of films such as "The Blair Witch Project," also damages theatrical revenues, since the U.S. DVDs arrive a month and a half ahead of their theatrical release in countries such as Denmark.

Kim Peschardt, director of Denmark-based video and theatrical distributor Scanbox, estimates that 5,000 to 6,000 Region 1 copies of "Blair Witch" were sold in the territory and have been seen by approximately 30,000 people.

Further, he estimates that 80% of these DVD buyers aren't likely to see the film in theaters.

"That is 25,000 unsold admissions in tiny Denmark," says Peschardt, "which may not be very scary for anyone else, but it is very scary for the Danes."

He believes that across Europe, DVD Region 1 discs could cost as much as $10.8 million in box office per film and as much as $4.5 million per title in lost revenue to local video distributors.

20th Century Fox Home Video in the U.K. has recently attempted to hunt down Region 1 disc distributors within Europe. But there is little to be done unless DVD release dates in the U.S. are altered to coincide with international distribution patterns or U.S. Internet retailers are prevented from exporting DVDs.

Retailers across Europe, such as France's FNAC and Video Vision in the Netherlands, have begun selling Region 1 discs, recognizing that halting Internet sales is unlikely.

Matt Brown, London-based VP of international video for DreamWorks Home Entertainment, says that the globalization of the business and retailing over the Web have caught some studios by surprise.

"I have the feeling that some of the people who create these projects back in Los Angeles are not quite up to speed, and they need to be brought up to speed quickly," he says.

Region 1 imports are causing immediate concern, but rental and sell-through retailers are becoming increasingly divided over a rental window for DVD.

Rental dealers are adamant that they need one to preserve their businesses. On the other hand, sell-through retailers believe that with the consumer now used to the day and date of rental VHS and for-sale DVDs, the introduction of a window

(Continued on page 65)

THE • TOP • STORIES

- Circuit City Pulls Plug On Divx One Year After Debut.
- MGM Home Entertainment Takes Back Distribution Duties From Warner Home Video.
- Jeffrey Eves Resigns From Video Software Dealers Assn.; Crossan "Bo" Andersen Named President.
- DVD Player Penetration Reaches 3.5 Million; "The Matrix," "Titanic," "Austin Powers: The Spy Who Shagged Me," "Saving Private Ryan," "The Mummy" Ship More Than 1 Million Units Each.

'Mummy' Shoots Universal's Sales Over $1 Bil.; Retailers Win With Sight And Sound

PICTURE THIS

by Eileen Fitzpatrick

'MUMMY'S THE WORD: Led by multimillion unit sales of "The Mummy" on VHS and DVD, Universal Studio Home Video topped $1 billion in sales in 1999, according to Universal president **Craig Kornblau**.

Kornblau proudly announced the results Dec. 9 at the supplier's annual year-end industry luncheon, which included a visit to the set of "The Grinch Who Stole Christmas." The film, starring **Jim Carrey**, will be in theaters next Thanksgiving.

Following the visit to Whoville, Kornblau boasted that Universal's market share jumped from 4% in 1998 to 8% this year, according to Nielsen research.

Released in September, "The Mummy" has shipped 7 million units on VHS and 1 million on DVD and is the best-selling live-action video of the year. "The Mummy" also came in as the No. 2 best-selling DVD title of the year, just behind "The Matrix."

While "The Mummy" was the focus of Universal's holiday joy, there's no denying that the supplier's distribution deal with DreamWorks Home Entertainment has greatly impacted its bottom line.

Of the five biggest-selling VHS titles, two are from DreamWorks, including "The Prince Of Egypt" at No. 3 and "Antz" at No. 5. Also rising in the ranks is "Saving Private Ryan," which ranks as the No. 3 DVD of the year.

All rankings were compiled by Universal and DreamWorks, based on A.C. Nielsen and VideoScan data.

Surprisingly, the World War II epic has shipped approximately 1.5 million units on DVD and 4 million units on VHS, according to industry sources.

But Universal senior VP of marketing **Ken Graffeo** is quick to point out that DreamWorks is only half of Universal's 1998 success story. (Actually, DreamWorks represents 25% of the supplier's business.)

"What's really done very well is our catalog," says Graffeo, "and sales have surpassed anything we've done in the past." Graffeo says that overall, Universal shipped four times as much catalog product into the market this year as it did in 1998.

Two factors contributing to the growth were the strength of its "Classic Monster" series and a successful infomercial campaign for the 12-title **Alfred Hitchcock** series.

With "The Mummy" and Artisan Entertainment's "The Blair Witch Project" as anchors, Graffeo says, retailers supported the monster series to take full advantage of the Halloween selling period.

In addition, the supplier moved more than 1 million units of the Hitchcock titles in a promotion celebrating what would have been the famed director's 100th birthday. Repricings of "Patch Adams" and "Meet Joe Black" also pumped the catalog numbers.

"We have to carry the momentum in 2000," says Graffeo, "and we have the diversified product line to accomplish that goal."

Going forward, potential catalog hits include the "Abbott And Costello" film series, which will be released March 7 in a Legends of Comedy promotion. Eight titles are set for release priced at $14.98 each.

Other notable 2000 titles include the direct-to-video "An American Tail: The Treasure Of Manhattan Island," due Feb. 15; the dance film "Burn The Floor" on April 25; and the **Tim Rice** and **Andrew Lloyd Webber** musical "Joseph And The Amazing Technicolor Dreamcoat" with **Donny Osmond**, **Sir Richard Attenborough**, and if you can believe it, **Joan Collins**. The title arrives in stores March 28.

DVD REWARDS: St. Louis-based distributor Sight and Sound is putting together a consumer promotion that will benefit its retail customers as well.

Under the Marquee DVD Rewards plan, participating retailers will receive a point-of-purchase kit containing signage, frequent renter/buyer cards, stickers, and a promotion guide. Consumers can accumulate stickers on the frequent renter/buyer card and win prizes once certain levels are achieved.

Sight and Sound will handle fulfillment of the prizes, which include a grand prize of a surround-sound home theater system. The retailer of the grand-prize winner will also be awarded the home theater and a DVD player. The promotion runs from Feb. 1 through April 30.

The distributor is also conducting a "Tarzan" scavenger hunt sweepstakes that encourages consumers to look for shelf talker clues at their local retailer to win prizes. The grand prize will be a trip for four to Walt Disney's Animal Kingdom, and other prizes include "Tarzan" CDs. In-store materials for the contest are free to retailers. It runs from Feb. 1 to March 3.

The retailer of the grand-prize winner receives a DVD player and "Tarzan" DVD.

Thanks a Millennium!

As we enter the year 2000, Playboy Home Video toasts our talented retailers, friends and associates around the globe. Year in and year out, you put us on top. And as we look to the future, we know we've got reason to cheer. Here's to all of you!

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	1	4	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
2	2	11	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
3	3	6	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
4	5	31	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
8	7	7	THE BLAIR WITCH PROJECT	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999	R	19.95
2	9	93	HOW THE GRINCH STOLE CHRISTMAS! ◆	Warner Home Video M201011	Animated	1966	NR	19.95
7	9	93	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1999	PG-13	19.98
8	8	7	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
8	RE-ENTRY		A CHRISTMAS STORY	MGM Home Entertainment Warner Home Video 104599	Darren McGavin Peter Billingsley	1983	PG	14.95
10	13	2	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
11	7	213	THE WIZARD OF OZ ◆	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
12	10	3	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	5.98
11	11	8	JACK FROST	Warner Home Video 17227	Michael Keaton Kelly Preston	1983	PG	19.98
11	11	3	THE THIN RED LINE	FoxVideo 142550	Sean Penn	1983	R	14.98
16	11	2	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0850	Various Artists	1999	NR	19.98
16	11	2	CHER: LIVE IN CONCERT	HBO Home Video 91683	Cher	1999	NR	19.98
17	10	11	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1999	PG	22.99
18	27	2	INDIANA JONES GIFTSET	Paramount Home Video 155413	Harrison Ford	1999	PG	44.85
18	11	2	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.95
23	11	11	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
23	11	9	MARILYN MANSON: GOD IS IN THE T.V.	Interscope Video MCA Music Video 53864	Marilyn Manson	1999	NR	19.95
22	16	2	YOUNG FRANKENSTEIN-SPECIAL EDITION	FoxVideo 4112818	Gene Wilder	1974	PG	19.98
23	30	2	METALLICA: S & M	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
24	35	11	DOUG'S 1ST MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 17591	Animated	1999	G	22.99
25	16	2	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
23	RE-ENTRY		101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	22.96
23	11	2	SARAH MCLACHLAN: MIRRORBALL	BMG Video 15740	Sarah McLachlan	1999	NR	19.98
23	NEW ▶		WILD WILD WEST	Warner Home Video 17175	Will Smith Kevin Kline	1999	PG-13	19.98
23	NEW ▶		DAVE MATTHEWS BAND: LISTENER SUPPORTED	BMG Video 65015	Dave Matthews Band	1999	NR	19.98
30	23	6	TOMORROW NEVER DIES	MGM Home Entertainment Warner Home Video M207409	Pierce Brosnan Michelle Yeoh	1999	PG-13	14.95
31	11	3	PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music Video Dist. PBV0852	Various Artists	1999	NR	19.98
33	25	213	PINOCCHIO ◆	Walt Disney Pictures Buena Vista Home Entertainment 18665	Animated	1940	G	14.99
33	11	8	CURSE OF THE BLAIR WITCH	Artisan Home Entertainment 10014	Various Artists	1999	NR	14.98
33	11	8	MTV-THE REAL WORLD YOU NEVER SAW: HAWAII	MTV Home Video Sony Music Video 51728	Various Artists	1999	NR	14.98
35	RE-ENTRY		SCARFACE	Universal Studios Home Video 80047	Al Pacino	1983	R	19.98
36	RE-ENTRY		LIMP BIZKIT: KICK SOME A$$	Eaton Entertainment 14183	Limp Bizkit	1999	NR	19.98
37	40	2	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
38	93	7	MLB: 1999 OFFICIAL WORLD SERIES	USA Home Entertainment 41941	Various Artists	1999	NR	14.99
39	39	3	MICKEY'S ONCE UPON A CHRISTMAS	Walt Disney Home Video Buena Vista Home Entertainment 60927	Animated	1999	NR	22.99
40	38	7	WOODSTOCK 99 ●	Hybrid/Epic Music Video Sony Music Video 50207	Various Artists	1999	NR	19.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	3	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham
2	3	4	NOTTING HILL (PG-13)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
3	7	3	INSTINCT (R)	Touchstone Home Video Buena Vista Home Entertainment 18152	Anthony Hopkins Cuba Gooding, Jr.
4	2	6	ARLINGTON ROAD (R)	Columbia TriStar Home Video 04084	Jeff Bridges Tim Robbins
5	11	7	ELECTION (R)	Paramount Home Video 334033	Matthew Broderick Reese Witherspoon
6	4	6	BIG DADDY (PG-13)	Columbia TriStar Home Video 03892	Adam Sandler
7	5	11	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
8	10	2	THE HAUNTING (PG-13)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
9	6	4	LIFE IS BEAUTIFUL (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment	Roberto Benigni
10	12	2	SOUTH PARK: BIGGER, LONGER & UNCUT (R)	Paramount Home Video 336823	Animated
11	8	6	NEVER BEEN KISSED (PG-13)	FoxVideo 1424930	Drew Barrymore David Arquette
12	15	10	THE MUMMY (PG-13)	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz
13	NEW ▶		BLACK MASK (R)	Artisan Home Entertainment 10520	Jet Li
14	6	2	THE BLAIR WITCH PROJECT (R)	Artisan Home Entertainment 10188	Heather Donahue Michael Williams
15	16	2	ENTRAPMENT (PG-13)	FoxVideo 4112309	Sean Connery Catherine Zeta Jones
16	13	7	LIFE (R)	Universal Studios Home Video 84437	Eddie Murphy Martin Lawrence
17	NEW ▶		WILD WILD WEST (PG-13)	Warner Home Video 17175	Will Smith Kevin Kline
18	19	9	PUSHING TIN (R)	FoxVideo 1424830	John Cusack Billy Bob Thornton
19	RE-ENTRY		JACK FROST (PG)	Warner Home Video 17227	Michael Keaton Kelly Preston
20	20	2	THE IRON GIANT (PG)	Warner Family Entertainment Warner Home Video 17644	Animated

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	3	12	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
2	NEW ▶		DEEP BLUE SEA (R) (24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
3	1	2	WILD WILD WEST (PG-13) (24.98)	Warner Home Video 17175	Will Smith Kevin Kline
4	2	4	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham
5	4	6	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
6	5	3	ENTRAPMENT (PG-13) (34.98)	FoxVideo 4112309	Sean Connery Catherine Zeta Jones
7	8	6	BIG DADDY (PG) (24.95)	Columbia TriStar Home Video 03922	Adam Sandler
8	NEW ▶		INSPECTOR GADGET (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 1832S	Matthew Broderick Rupert Everett
9	NEW ▶		THE LITTLE MERMAID (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18767	Animated
10	12	2	PINK FLOYD: THE WALL (R) (31.98)	Columbia Music Video/Sony Music Video 950210	Bob Geldof
11	7	3	SOUTH PARK: BIGGER, LONGER & UNCUT (R) (29.99)	Paramount Home Video 336827	Animated
12	6	3	THE HAUNTING (PG-13) (29.99)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
13	9	5	NOTTING HILL (PG-13) (29.98)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
14	13	15	TITANIC (PG-13) (29.99)	Paramount Home Video 1S5227	Leonardo DiCaprio Kate Winslet
15	NEW ▶		THE JUNGLE BOOK (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18788	Animated
16	11	2	THE IRON GIANT (PG) (24.98)	Warner Home Video 117644	Animated
17	17	11	THE MUMMY (PAN & SCAN) (PG-13) (29.98)	Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz
18	RE-ENTRY		ANALYZE THIS (R) (24.98)	Warner Home Video 16988	Robert De Niro Billy Crystal
19	NEW ▶		THE USUAL SUSPECTS (R) (24.98)	MGM Home Entertainment/Warner Home Video 907801	Kevin Spacey Stephen Baldwin
20	14	3	LADY AND THE TRAMP (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 17975	Animated

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'Simba's Pride,' Buena Vista Rule Kid Vid Chart For '99

by Moira McCormick

1999★IN★REVIEW

VIDDY THIS: Pokémon ruled kids' audio in 1999, yet Pikachu and company were obliged to share the crown when it came to children's video. True, three Pokémon titles on Viz Video/Pioneer Entertainment made the year-end top 25, including "I Choose You, Pikachu" (No. 5), "Pokey Friends" (No. 14), and "The Mystery Of Mount Moon" (No. 24). But Viz/Pioneer, which ranked as the No. 4 kid vid label of the year, had plenty of company.

Buena Vista Home Entertainment was the top video label this year (as it is every year) with 22 charting titles. The supplier's direct-to-video sequel "The Lion King II: Simba's Pride" occupies the top spot, followed by "Mulan" and "Lady And The Tramp" in the No. 2 and No. 3 spots, respectively. It also holds down No. 8 and No. 9 ("101 Dalmatians" and "The Little Mermaid: The Special Edition") as well as No. 19 ("Hercules").

Second-ranked Nickelodeon Video, distributed by Paramount Home Video, hit it big with "The Rugrats Movie" (No. 6) and a trio of "Blue's Clues" titles (No. 11, No. 15, and No. 23), and PBS Home Video/Warner Home Video came in third on the strength of four "Teletubbies" releases.

Fifth was Dualstar Video/Warner Home Video, with a pair of Olsen twins titles on the year-end top 25.

In fact, "Mary-Kate & Ashley: Billboard Dad" (No. 4) was the only live-action title in the year-end top 20. Warner also scored with animated features "The King And I" (No. 16), "Scooby-Doo On Zombie Island" (No. 17), and "Quest For Camelot" (No. 25). Another animated feature, Fox Video's "Anastasia," turns up at No. 18.

Four of the year's top 25 kid videos, incidentally, were the made-for-video features "Lion King II," "Billboard Dad," "Batman Beyond," and "Mary-Kate & Ashley: You're Invited To A Costume Party." Manufacturers that had never done children's titles turned up with direct-to-video product as well, most notably HBO Video with "Babar: King Of The Elephants."

BABY IT'S YOU: While its chart showing was negligible, 1999's biggest trend in independent kid video was programming aimed at babies. Several video series designed to give infants a head start on the way to that Ivy League education their parents want hit the market this year.

Some notable titles are "Baby's First Impressions," "So Smart!," "Baby Songs," and now "Brilliant Baby," but more and more such series are crossing our desk all the time.

In spite of the much-publicized statement made earlier this year by the American Academy of Pediatrics (AAP), which suggested that children under 2 should not be exposed to TV at all, many indie producers forged ahead.

Many of the producers of these videos, some of which had studied early childhood development, say the AAP wasn't referring specifically to their product, and with that said expect plenty more smart-baby releases before this particular trend plays out.

As for Child's Play, we can only refer to our own experiences in the parent world. Our Lily, who was crazy about Barney, Wee Sing, and Kidsongs videos as a 2-year-old, is now 11 and among the top students in her class. So, go figure.

411 ON DVD: DVD made significant moves in the kids' video arena, via Disney, Lyrick Studios, Sony Wonder, and even BBC Video.

The British broadcaster's DVD version of "Wallace & Gromit: The First Three Adventures" was a welcome addition. We expect DVD to continue a relatively leisurely incursion with regards to children's programming, since VHS isn't close to being over when it comes to families with kids. After all, it's cheap, plentiful, and if anyone thinks tape is dead, minivans with on-board VCRs began showing this year.

MILESTONES: Between the Christian bookstores and the mass market, the hysterically funny computer-animated Bible-tale series "Veggie Tales" from upstart Big Idea Productions racked up a jaw-dropping 6 million units in sales, according to the company.

Anchor Bay Entertainment's Thomas the Tank Engine celebrated his 10-year anniversary and got a new narrator, **Alec Baldwin**.

A trio of concert videos by the No. 1 kids' artist, **Raffi**, was released by Rounder Records. The Raff-man also put out an entertaining and informative autobiography.

The venerable Rabbit Ears label hopped back into the market with five video compilations, under a new distribution deal with interactive company Able Soft Inc.

SELLING IT: Rhino took an interesting tack in promoting its Kid Rhino Home Video line of Saturday-morning-cartoon videos from the '70s and '80s, such as "H.R. Pufnstuf," "Jem," and "Transformers," by going after the kids who grew up in that era, who are now parents themselves. Rhino hopes these new parents will be the perfect conduit for exposing the next generation to the cartoons they loved as kids.

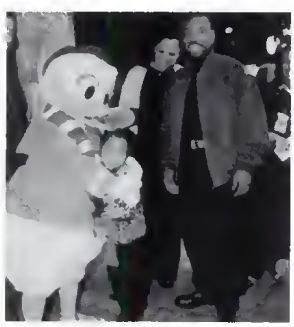
Columbia TriStar Home Video did a lavish consumer product tie-in promotion for a one-off title, "The Nuttiest Nutcracker," bringing in partners like Hardee's, Carl's Jr., and (of course) Blue Diamond Nuts.

Blackboard Entertainment hired Oscar winner **Holly Hunter** to narrate its lovely new **Minnesota Orchestra**-backed title, "Dr. Seuss's My Many-Colored Days."

Golden Books Family Entertainment cooked up a wacky TV spot to push a holiday line and its series featuring classic characters like Poky Little Puppy.

Lyrick released a pair of videos by Australian sensations **the Wiggles**, which have sold 2.3 million videos Down Under, and promoted them via a national in-store tour.

WHAT'S NEXT: While it was not a major theatrical hit, we'll be very happy if the year's best animated movie, "The Iron Giant" from Warner Home Video, makes 2000's top 25 best sellers list.



Holiday Huga. Donald Duck, who stars along with Disney pals Mickey Mouse, Goofy, and Pluto, gets a hug from LeVar Burton's daughter before the recent premiere of the direct-to-video "Mickey's Once Upon A Christmas" at the El Capitan Theatre in Hollywood. Entertainers, including Magic Johnson, Marlee Matlin, Jennie Garth, and Shedaisy, along with their families, attended the event, which was hosted by Buena Vista Home Entertainment.

REVENUE, IMPORT ISSUES LOOM

(Continued from page 63)

would hand their business to U.S.-based Internet retailers.

The DVD release strategy has left distributors caught between trying to preserve a rental business that makes up 50% of their revenues and trying to support a growing sell-through business.

Pushing DVD sell-through windows back six months "is a sales conversation I don't want to have with a key retailer who has built the DVD business over the last year and who will be building it over the next three years," says Paul Miller, president of CIC International, Paramount and Universal's joint video distribution venture.

If a window is introduced, though, it is believed that dealers would get only a six-week jump on the sell-through release.

In the long term, the greatest debate in the European video business is over revenue sharing.

While the goal of providing greater copy depth to increase consumer satisfaction in the face of threats from pay-per-view and video-on-demand is worth pursuing, the system—as American retailers have found—threatens to undermine both the rental and the sell-through businesses.

European retailers are divided. Blockbuster, a keen advocate of the system in the U.S., has not yet adopted revenue sharing in the U.K. Steve Jefferies of the 100-store British rental chain VidBiz is equally cautious.

"It has to be remembered that if the studios want to share my revenue on the blockbuster films and come to the weddings," says Jefferies, "they also have to come to the funerals."

However, Co Mast of the leading Dutch retailer Video Vision, a 55-store rental chain, has been successful with revenue sharing for the past five years. "At the moment the market is declining in Holland by about 2%, and my shops have increased by about 7%, so it is working," he says.

Billboard® DECEMBER 25, 1999

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			◄ No. 1 ►		
1	3	5	MARY-KATE & ASHLEY: PA55PORT TO PARIS Dualstar Video/Warner Home Video 36878	1999	19.96
2	1	15	POKEMON: 5EASIDE PIKACHU Viz Video/Pioneer Entertainment 0008D	1999	14.98
3	8	7	MUPPETS FROM 5PACE Columbia TriStar Home Video 04251	1999	21.95
4	13	284	PINOCCHIO ◆ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
5	4	11	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779	1998	26.99
6	11	11	MARY-KATE & ASHLEY: FA5HION PARTY Dualstar Video/WarnerVision Entertainment 56502	1999	12.95
7	12	3	MICKEY'5 ONCE UPON A CHRI5TMAS Walt Disney Home Video/Buena Vista Home Entertainment 60927	1999	22.99
8	17	5	BLUE'5 CLUES: BLUE'S BIG PAJAMA PARTY Nickelodeon Video/Paramount Home Video 835963	1999	9.95
9	19	50	A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990	16.95
10	2	9	POKEMON: FASHION VICTIMS Viz Video/Pioneer Entertainment 0008D	1999	14.98
11	24	3	TELETUBBIES: MERRY CHRISTMAS PBS Home Video/Warner Home Video 3998	1999	19.95
12	14	11	POKEMON: THUNOERSHOCK Viz Video/Pioneer Entertainment 0005D	1999	14.98
13	15	27	POKEMON: THE MY5TERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98
14	7	51	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
15	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS! ◆ Warner Family Entertainment/Warner Home Video M201011	1966	14.95
16	NEW ▶		POKEMON: PIKACHU PARTY Viz Video/Pioneer Entertainment 1049	1999	14.98
17	RE-ENTRY		101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
18	6	17	POKEMON: PSYCHIC 5URPRI5E Viz Video/Pioneer Entertainment 0006D	1999	14.98
19	16	9	POKEMON: THE SISTER5 OF CIRULEAN CITY Viz Video/Pioneer Entertainment 003D	1998	14.98
20	21	39	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96
21	5	53	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
22	RE-ENTRY		LAOY ANO THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
23	9	9	TELETUBBIES FUNNY DAY PBS Home Video/Warner Home Video B3946	1999	12.95
24	NEW ▶		THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999	22.95
25	NEW ▶		POKEMON: GREAT RACE Viz Video/Pioneer Entertainment 1050	1999	14.98

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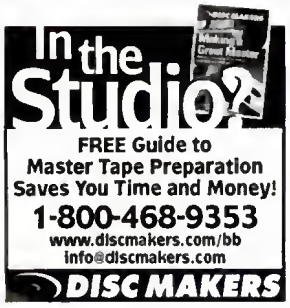

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Update

CALENDAR

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JANUARY

Jan. 6-9, **Consumer Electronics Show**, sponsored by the Electronic Industry Assn., Las Vegas. www.cesweb.org.

Jan. 11, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, ASCAP, New York. 212-957-9230.

Jan. 12-15, **International Assn. Of Jazz Educators**, Hyatt Regency Hotel and Louisiana Superdome, New Orleans. 785-776-8744. E-mail: info@iaje.org.

Jan. 23-27, **MIDEM 2000**, Palais des Festivals, Cannes. 33-01-41-90-44-39. www.midem.com.

Jan. 25, **Songwriter Night**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

FEBRUARY

Feb. 3-6, **NAMM 2000**, presented by the National Assn. of Music Merchants, Los Angeles Convention Center, Los Angeles. www.namm.com.

Feb. 14-15, **Conference On Digital Distribution Of Music**, Hotel Inter-Continental, Los Angeles. 212-352-3220, ext. 224.

Feb. 21, **10th Annual MusiCares Person Of The Year Tribute**, Los Angeles. 310-201-8816.

Feb. 22-24, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 23, **2000 Grammy Awards**, Staples Center, Los Angeles. 310-201-8816.

Feb. 25-27, **Building A Songwriting Career . . . Memphis Style**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 26, **How To Start And Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

GOOD WORKS

TOUCHED BY AN ANGEL: "There's An Angel Watching You," an album produced by writer/musician **Barry "Oh!" Goldstein**, is a 12-song compilation that benefits the National Foundation for Children with AIDS. The nondenominational release emphasizes inspirational songs over explicitly religious standards, and it features acts such as **Angela Workman, Aaron Paul, Phoenix,** and **Laurell**. Contact: Barry Goldstein at 212-414-1766.

CHARITABLE CAFE: On Dec. 9, the Los Angeles Hard Rock Cafe held its monthly charity music showcase, featuring performances by **Tony Luka, Joy The Bug,** and **Ghetto Blaster**. Proceeds benefited the Art of Elysium, a nonprofit organization devoted to aiding terminally ill children through philanthropy, and the Children's Hospital of Los Angeles. Contact: **Mali Richlen** at 323-692-9999, ext. 14.

HOLIDAY SWEETS: The third annual Sweet Relief Holiday Party and Auction took place Dec. 7 at Luna Park in Los Angeles. **Frank Black, Jonathan Richman, Maria McKee, Van Dyke Parks, Michael Cervis, Kris McKay,** and **Stan Ridgway** were among the performers joining host **Moon Unit Zappa** at the benefit. Also performing was **Victoria Williams**, who founded Sweet Relief five years ago to provide financial assistance to musicians with medical conditions or age-related problems. In addition to the silent auction at Luna Park, an online auction on eBay raised more than $6,000 for the charity. Contact: **Noa Jones** at 323-953-9502.

PAISLEY BENEFITS: Arista/Nashville country star **Brad Paisley** headlined a Dec. 10 benefit concert at Oklahoma City's Diamond Ball Room. Proceeds for the show assisted the Hopes and Dreams Foundation of Oklahoma, a nonprofit organization for children with terminal illnesses or life-threatening medical conditions. Paisley also appeared at the sixth annual "Christmas At Sam's Place," held Dec. 12 at Nashville's Ryman Auditorium, joining **Gary Chapman, Cindy Morgan, T. Graham Brown,** and **Wee King** in a benefit for the Salvation Army's Angel Tree program. Contact: **Allen Brown** at 615-846-9116.

Film Premiere Benefits RAINN. Warner Music Group and Steve Madden recently sponsored the benefit premiere of "The War Zone" at New York's Beekman Theatre. Directed by Tim Roth, "The War Zone" tells the story of a seemingly happy middle-class family living in the English countryside that is secretly dealing with the incestuous relationship between the father and his 18-year-old daughter. Proceeds from the event went to benefit the Rape, Abuse and Incest National Network (RAINN), the nation's only toll-free hot line for victims of sexual assault. Shown at the event, from left, are Scott Berkowitz, president of RAINN; Ray Winstone, actor; Linda Moran, senior VP of group and external relations for Warner Music Group; Lara Belmont, actor; Roth; Tori Amos, co-founder of RAINN; Madden; and Vicky Germaise, senior VP of marketing for Warner Music Group.

LIFELINES

BIRTHS

Boy, Gordon Morris, to **Roberta L. Korus** and **Stephen B. Ward**, Nov. 2 in New York. Mother is an entertainment attorney and counsel to Sukin Law Group. Father is a music technology instructor and composer.

CHILD'S PLAY

(Continued from page 57)

reached by the members of veteran trio **Parachute Express**, who celebrated their 15th year together.

Rap made its way into children's music years ago, via mostly white artists, but 1999 saw two genuine hip-hop crews, **Sugar Hill Gang** and **Full Force**, get involved in kids' audio. The former put out "Jump On It" on Kid Rhino—with a guest appearance from **Grandmaster Melle Mel**—and the latter is readying an album for release by independent Noware Records.

TAKIN' CARE OF BUSINESS: Koch Records wasn't the only grown-up indie label to take the plunge into kids' audio. Mammoth Records picked up the coveted Teletubbies license after the first Tubbies album was released on Kid Rhino (it ranks at No. 24 on the year-end Top Kid Audio chart). And Putumayo World Music, the label spun off six years ago by clothing manufacturer Putumayo, issued its initial kids' release, "World Playground: A Musical Adventure For Kids."

Established kids' labels showed their mettle when it came to promoting their product in this challenging arena—challenging in that the most widely used marketing tool in the grown-up pop world, radio, is not a major factor in the kids' world.

Lightyear Entertainment mounted a regional sweepstakes with New York-area Noodle Kidoodle stores to push all four albums by its act **the Broadway Kids**. The grand prize was an exclusive performance for 200 audience members by the group.

Montreal-based Kidzup arranged a limited-time promotion with Wal-Mart stores in the U.S. to promote four of its audio titles. Music for Little People enjoyed a 25% increase in sales over 1998 due to its aggressive promotion in the educational market. The Children's Group saw its CD-to-cassette ratio swing from 30%-to-70% to 60%-to-40%. And premier audiobook company Listening Library landed the hottest children's property on the planet next to Pokémon, with its series based on the enormously popular "Harry Potter" books (Listening Library was subsequently purchased by Random House).

LOVE YOU LIVE: Kids' artists continued to tour mostly around their respective regions, but several multi-artist extravaganzas made splashes as well. They included Kidstock, which took place during the 1999 Woodstock event; Pepsi Kid-Around; and Canadian family mega-concert Kidapalooza, which attracted some 10,000 moms, dads, and kids to Toronto's Brampton Sports Centre over Halloween weekend. Plus, sterling kids' rock artist **Craig Taubman of Craig 'N Co.** turned concert entrepreneur over the summer, launching a series of live shows in Los Angeles.

LAST WORD: Heading into the next century and millennium (which really doesn't happen until 2001), kids' audio continues to thrive. We expect more indie rock labels to come out with kids' albums (a natural byproduct of what happens when label heads become parents). We haven't seen the last of Pokémon by a long shot. We're curious to see what the next kids' craze will be. And we can't be thankful enough for the legions of children's artists who, even though they can barely eke out a decent living doing so, continue to deliver first-rate music for kids.

CROSS-BORDER SUCCESSES

(Continued from page 49)

about music merchants' fears over a lack of communication from record companies on their online plans.

That topic also occupied the minds of leading European music retail groups when they met at August's Pop-Komm trade fair in Cologne, Germany.

While calling for a greater dialogue with the record companies over Internet strategies, Europe's retailers were making moves of their own that reflected a desire to bring together the worlds of brick-and-mortar and electronic retailing. Tower Records, for example, opened the first two locations in July of its new store concept, Tower Express, in Weston-super-Mare and Windsor, England.

Those towns are both of a size that would not support the chain's normal superstore approach, but by installing a string of PCs in those outlets, Tower claims to offer online access to some 850,000 music and video titles. Orders are placed online in-store and delivered to customers within days.

Tower's multilingual European Web site finally got off the ground during the year, after a protracted birth, and 1999 also saw new sites launched in Europe for HMV and Virgin.

Away from the brick-and-mortar sector, in the U.K. and Germany Amazon.com and bol.com added music to their online offerings, and CDnow opened a U.K.-based operation. The most eye-catching online operator in Europe was Boxman, which expanded from its Scandinavian base, ending the year with sites running in Sweden, Finland, Norway, Denmark, Germany, the U.K., France, and the Netherlands.

While the Net proved to be a bone of contention between labels and dealers, it could also be a place for cooperation.

EMI U.K. launched a Web site, pulse365.com, offering dealers up-to-date information on releases and the label's market. This underlined the plea of EMI Records U.K. & Eire president/CEO Tony Wadsworth for the music industry to work as a whole to preserve and increase the value of music to the consumer, which surely will be the challenge of the millennium.

Assistance in preparing this story was provided by Tom Ferguson in London.

MAJORS REGROUP AND SHUFFLE LEADING EXECS

(Continued from page 49)

for Europe, after European president Manfred Zumkeller retired.

Sony Music gave a hint of its succession plan when, in January, Paul Russell was upped from president to chairman of Sony Music Europe. Sony Music France president Paul-Réné Albertini gained executive VP stripes in September, taking responsibility for continental Europe and the Germany/Switzerland/Austria region.

EMI recognized the skills and experience of European president Rupert Perry in September, naming him senior VP of EMI Recorded Music, reporting to Ken Berry. Taking Perry's place as the head of EMI Europe was Virgin veteran Charlie Dimont, who became the continent's CEO. Dimont was previously senior VP of EMI International. The month before that, another EMI vet, Helmut Fest had bowed out after just over a year as the major's VP of artist acquisition for Europe.

The Universal team put in place shortly before the end of 1998 remained almost the same during the year. After the departure of Rick Dobbis as PolyGram's continental Europe president, Universal Music International (UMI) chairman/CEO Jorgen Larsen took direct responsibility for the continent. Monica Marin, previously VP of marketing for continental Europe and the key advocate for European repertoire within PolyGram, became UMI's VP of international marketing. DOMINIC PRIDE

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

98° 198 Times. The most-photographed act of the year at radio for 1999 is 98°, which spent the year touring the world, visiting radio outlets en masse, and working its way up tha charts. Past winners of this nobla Programming section honor include Olivia Newton-John and Jewel.

'Paaaing' On A Promotion. Whan WPLJ New York offered Victor Nevargic of Clark, N.J., the chance to greb es much cash as ha could in five minutes from a vault containing $1 million, he became so enthused that ha fainted four minutes end 20 seconds into his mission. Fortunately, paremedics declared Nevargic OK within an hour, and WPLJ was kind anough to tally how much he was nabbing every so many seconds and edded $20,000 to his bounty. Pictured, from left, ere Nevargic and morning show co-hosts Scott Shannon and Todd Pettangill.

Web Forces Sea Change At Radio

Growing Corporate Presence Also Affects Market Ratings

BY CHUCK TAYLOR

NEW YORK—Things just ain't the same.

Over the course of 1999, the radio industry felt growing pains in ways it could never have imagined as few as three years ago.

Foremost wss the explosion of Internet-only radio broadcasters, whose free services allow users to design their own playlists online, share their formats with friends, and create their own office and home music outlets—all without audio commercials.

More than 200 Internet-only companies—like Spinner.com, Imagineradio.com, AtomicPop.com, and, later, major players like AOL (which purchased Spinner.com) and Yahoo! (which bought Broadcast.com)—grew like weeds in a rain forest over the Web, bringing traditional radio its most serious competitive threat since the coming of television.

1999 ★ IN ★ REVIEW

In fact, the blossoming of Internet broadcasters forced a redefinition of the term "radio," which now encompasses more than just a box with a dial. Today, they come with keyboards, too.

Behind this revolution, traditional radio at last got a grip on the potential of the Internet. In years past, while hundreds of stations launched Web sites, they more often offered static station résumés than additional services that might keep users coming back each day or week.

At the end of 1999, 1,406 U.S. stations are Webcasting, compared with 969 last year and just 497 in 1997, according to BRS Media.

Certainly, the ever-growing corporate demeanor of radio helped move Internet presence forward. Station trading continued at a dramatic pace in '99, topped by Clear Channel Communications' October purchase of AMFM for $23.5 billion. In all, 1,641 stations have switched hands this year, compared with 1,740 in '98 and a record 2,250 in '97, according to BIA Companies.

But with the continuing corporate culture of radio, an increase in bottom-line pressure at individual stations translated into more commercials packed into an hour than ever before.

As a result, ratings in many major markets began to show an erosion of radio's younger base—the same demographic that has quickly acclimated itself to the online arena.

According to a year-end report from Duncan's American Radio, since 1990, the radio audience has shrunk 12%. At the same time, commercial loads have doubled, certainly having an impact on time spent listening.

In format trends, top 40 radio came up at the year's end with its best Arbitron book in five years, while country began a gentle ascent after a couple of years going south. Spanish-language radio grew in leaps and bounds, AC was slightly down, and modern, mainstream, and classic rock all held their own.

R&B oldies, and its blossoming Jammin' Oldies niche, became the format to watch this year, as its blend of pop-based R&B hits from the last three decades demonstrated true earnings potential. Jimmy de Castro, president of AMFM, which owns 11 R&B oldies outlets, said earlier this year that its outlets rose 20% in the summer Arbitrons, while cash flow had jumped 80% year-to-date.

Next year will bring more changes to the landscape with the dawn of XM and Sirius, the two satellite radio companies due to launch next December. Each will offer 100 channels of music and talk programming without commercials or DJ chatter for $9.95 a month. For the first time, traditional broadcasters will be faced with a serious challenge to their most coveted core: in-car listening.

THE • TOP • STORIES

- Webcasting Became Buzzword Of The Year As Traditional Radio Finally Grasped Potential Of The Internet. But Yahoo!, America Online, And Online-Only Stations Got In On The Game, Changing The Very Definition Of "Radio."
- Despite Predictions Industry Was Facing Buyout Slowdown, Merger Mania Continued At Fervent Triple-Digit Million-Dollar Pace, Further Consolidating Number Of Superpowers.
- Increasing Numbers Of Ads On Commercial Radio Stations Drew Harsh Reaction As Listeners 12-24 Began Tuning Out In Droves.
- Radio Groups Courted Wall Street Like Trick-Or-Treaters, As IPO Became Synonymous With FM And AM.
- Federal Communications Commission Chairman's Low-Power FM Plan Would Open Up Hundreds Of Spots On The Spectrum For Community Stations. Nearly Everyone Else Has Another Idea: No.
- Jammin' Oldies Became New Retro Format Of Choice To Close Decade. By Year's End, More Than 100 Such Stations Were Showing Ultimate Payoff: Ratings.

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
(1)	2	3	11	I KNEW I LOVED YOU / COLUMBIA ALBUM CUT †	SAVAGE GARDEN / 1 week at No. 1
(2)	1	4	9	THAT'S THE WAY IT IS / 550 MUSIC ALBUM CUT/550 WORK †	CELINE DION
3	4	1	33	I WANT IT THAT WAY / JIVE ALBUM CUT †	BACKSTREET BOYS
4	3	2	19	MUSIC OF MY HEART / MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
5	7	5	21	SHE'S ALL I EVER HAD / C2 79259 †	RICKY MARTIN
(6)	9	9	15	AMAZED / BNA ALBUM CUT †	LONESTAR
7	8	7	27	I COULD NOT ASK FOR MORE / LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
8	5	6	17	I DO (CHERISH YOU) / UNIVERSAL ALBUM CUT †	98 DEGREES
9	6	8	36	YOU'LL BE IN MY HEART / WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
(10)	12	17	5	STRANGERS LIKE ME / WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
11	10	10	34	THE HARDEST THING / UNIVERSAL 156246 †	98 DEGREES
				◄ AIRPOWER ►	
(12)	21	—	2	AULD LANG SYNE / ARISTA ALBUM CUT	KENNY G
13	11	11	34	I WILL REMEMBER YOU (LIVE) / ARISTA ALBUM CUT †	SARAH MCLACHLAN
14	13	12	40	KISS ME / SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
15	17	13	58	ANGEL / WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
16	14	15	102	TRULY MADLY DEEPLY / COLUMBIA 78723 †	SAVAGE GARDEN
17	16	19	13	MAN! I FEEL LIKE A WOMAN! / MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN
18	19	16	52	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU / RCA 65685* †	'N SYNC
19	18	20	68	FROM THIS MOMENT ON / MERCURY 566450/IDJMG †	SHANIA TWAIN
20	15	18	44	BELIEVE / WARNER BROS. 17119 †	CHER
(21)	22	23	8	SMOOTH / ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
(22)	28	27	5	YOUR LOVE / WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHELLE WRIGHT
23	20	14	19	BLUE EYES BLUE / COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
24	26	25	25	SOMETIMES / JIVE ALBUM CUT †	BRITNEY SPEARS
(25)	27	28	6	THERE SHE GOES / SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	25	SMOOTH / ARISTA 13718 †	SANTANA FEATURING ROB THOMAS / 10 weeks at No. 1
2	2	5	21	MEET VIRGINIA / AWARE ALBUM CUT/COLUMBIA †	TRAIN
3	4	4	27	BLACK BALLOON / WARNER BROS. 16946 †	GOO GOO DOLLS
4	5	3	27	SOMEDAY / LAVA 84536*/ATLANTIC †	SUGAR RAY
5	3	2	34	SHE'S SO HIGH / COLUMBIA ALBUM CUT †	TAL BACHMAN
(6)	9	10	9	THEN THE MORNING COMES / INTERSCOPE ALBUM CUT †	SMASH MOUTH
7	6	7	37	OUT OF MY HEAD / HOLLYWOOD ALBUM CUT †	FASTBALL
8	8	8	22	STEAL MY SUNSHINE / WORK ALBUM & SOUNDTRACK CUT/550 WORK †	LEN
9	7	6	18	MAMBO NO. 5 (A LITTLE BIT OF...) / RCA 65842* †	LOU BEGA
10	12	14	10	I KNEW I LOVED YOU / COLUMBIA ALBUM CUT †	SAVAGE GARDEN
11	10	9	20	THERE SHE GOES / SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
(12)	14	15	9	HANGINAROUND / DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
(13)	13	13	11	L.A. SONG / 143/LAVA 84547/ATLANTIC †	BETH HART
14	12	11	32	ALL STAR / INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
(15)	16	17	12	BRAND NEW DAY / A&M ALBUM CUT/INTERSCOPE †	STING
16	15	12	11	ICE CREAM (LIVE) / ARISTA ALBUM CUT †	SARAH MCLACHLAN
				◄ AIRPOWER ►	
(17)	20	21	5	THE GREAT BEYOND / WARNER BROS. SOUNDTRACK CUT †	R.E.M.
18	17	19	65	SLIDE / WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
(19)	19	24	7	LEARN TO FLY / ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
				◄ AIRPOWER ►	
(20)	24	25	6	I NEED TO KNOW / COLUMBIA 79250 †	MARC ANTHONY
(21)	22	22	13	ANGELS / CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
(22)	23	23	6	THAT'S THE WAY IT IS / 550 MUSIC ALBUM CUT/550-WORK	CELINE DION
23	21	18	26	SCAR TISSUE / WARNER BROS. 16913 †	RED HOT CHILI PEPPERS
(24)	27	34	3	TAKE A PICTURE / REPRISE 44788* †	FILTER
25	18	16	15	ANGELS WOULD FALL / ISLAND 562345*/IDJMG †	MELISSA ETHERIDGE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999 Billboard/BPI Communications

Radio Trends: The Web, Martin, Dion, Black

BY CHUCK TAYLOR

NEW YORK—The year in radio isn't all about business and initial public offerings—what fun would that be? Here are some of the trends and happenings that further shaped the broadcasting landscape in 1999.

How do you spell that? Writing Billboard's first encompassing story on radio Webcasting in May, I was up to my fingers in a novel new trend. In attempting to contact the CEOs of some of the nation's top Internet broadcasters around the country, most preferred to communicate not over the telephone—but via E-mail. Naturally. Not only do these guys recognize the wave of the future, they're a-*scribing* to it.

Livin' la vida radio: In May, with his monstrous radio hit "Livin' La Vida Loca," Ricky Martin became the first artist ever to top four Billboard singles charts: the Hot 100, Top 40 Tracks, Hot Latin Tracks, and Hot Dance Music/Maxi-Singles Sales. His eponymous album, meanwhile, rang the No. 1 bell on The Billboard 200 the same week, transforming the vivacious performer into the best-selling Latin artist in history.

One good turn . . . Martin's radio success not only rapidly turned him into a superstar but helped fuel the biggest top 40 trend of the year: the Latin revolution. Thanks to his success, a string of Latin smashes followed from the likes of Marc Anthony, Enrique Iglesias, and Jennifer Lopez, plus Carlos Santana's return.

AC-Dion: In March, Cumulus' 102.9 Klamath Falls, Ore., pulled a stunt as Celine 102.9, the world's only all-Celine Dion radio station. It flipped March 30 to mainstream AC as 102.9 KISS-FM. Isn't that kind of the same thing?

"Heavy" rock: Versatile act Collective Soul not only spent 15 weeks at No. 1 on mainstream rock radio but also set a new record for the most spins at rock radio with its kicking hit "Heavy," with 6,100 total plays. That's almost business as usual for this outfit, which, in the past, scored No. 1 rock hits of the year, with both "Shine" and "December."

David and Goliath: In July, Chancellor Media and Capstar Broadcasting merged, creating what was then the largest radio group in the U.S., with 465 radio stations. But that was liverwurst compared with the deal that was to come five months later, when Clear Channel Communications and AMFM decided Oct. 4 to combine forces in a deal valued at $23.5 billion.

The new company, which maintains the Clear Channel name, boasted 830 stations in 187 U.S. markets—including 47 of the top 50 markets—reaching a reported 110 million listeners. Clear Channel also holds two radio networks, Premiere and AMFM Radio Networks, and interests in more than 240 international stations in 32 countries; outdoor displays in 35 domestic and 29 international markets; 19 television stations; and a media rep firm, Katz Media.

That should keep them busy, at least until AOL or Microsoft makes a bid on the company, an event that analysts say is probable in the future.

Radio rules: Because of those and other landmark radio group mergers this year, Thomson Financial Securities concluded that radio/TV mergers led all other economic sectors in 1999 in a monitor of company buyouts.

1999 ★ IN ★ REVIEW

Best artist promo item for radio: With the release of his new "D'lectrified" album this fall, country singer/songwriter/producer Clint Black sent out a videotape about the making of the project, featuring a number of the guest stars he had hanging around the studio. Just to make sure the recipient was listening, it included in the first five minutes an exchange where Black said with concern, "There's a lot of people out there who are telling the industry about a record when it comes out. You've got Chuck Taylor at Billboard," to which Waylon Jennings replied, "The guy was a mechanic's helper, and here he is with your career in his hands. Clint, did you ever think about sacking groceries?" Nice ego stroke, huh?

BLACK

The day the rock flipped over: Radio's saddest moment of 1999 was Sept. 13, when legendary album rock outlet WNEW New York—one of the first FM progressive rock signals—switched to "FM Talk 102.7, Talk You Can't Ignore." Fielding calls from listeners, middayer Ralph Tortora took a call from Billy Joel, who reminisced with the jock about the impact of the station on his life. The ailing station ended its regime with Led Zeppelin's "Thank You," the Kinks' "Better Days," and the Beatles' "The End," which faded to the closing chord of "Day In The Life."

Against all odds: Long-lived pop star Phil Collins showed he's still got radio muscle, when his hit from Disney's "Tarzan," "You'll Be In My Heart," spent a staggering 19 weeks atop the AC chart this summer and fall. That tied the record Celine Dion set with her 1996 No. 1, "Because You Loved Me," as the longest-running AC No. 1 in history. This man is "Against All Odds"

COLLINS

(Continued on page 73)

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Top 40 Tracks™

T WK.	L WK.	2 WKS.	WKS. ON	TRACK TITLE / IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	22	**SMOOTH** 6 weeks at No. 1 / ARISTA	SANTANA FEATURING ROB THOMAS
2	2	2	16	**BACK AT ONE** / MOTOWN	BRIAN MCKNIGHT
3	3	3	10	**I KNEW I LOVED YOU** / COLUMBIA	SAVAGE GARDEN
4	5	6	19	**I NEED TO KNOW** / COLUMBIA	MARC ANTHONY
5	4	4	12	**WAITING FOR TONIGHT** / WORK /550-WORK	JENNIFER LOPEZ
6	10	14	5	**WHAT A GIRL WANTS** / RCA	CHRISTINA AGUILERA
7	6	7	20	**STEAL MY SUNSHINE** / WORK /550-WORK	LEN
8	15	25	4	**BLUE (DA BA DEE)** / REPUBLIC /UNIVERSAL	EIFFEL 65
9	8	10	12	**BRING IT ALL TO ME** / TRACK MASTERS /COLUMBIA	BLAQUE
10	9	11	9	**THEN THE MORNING COMES** / INTERSCOPE	SMASH MOUTH
11	7	5	19	**MAMBO NO. 5 (A LITTLE BIT OF...)** / RCA	LOU BEGA
12	12	16	8	**MY LOVE IS YOUR LOVE** / ARISTA	WHITNEY HOUSTON
13	11	8	30	**WHERE MY GIRLS AT?** / MOTOWN	702
14	13	15	13	**MEET VIRGINIA** / AWARE /COLUMBIA	TRAIN
15	16	20	8	**I WANNA LOVE YOU FOREVER** / COLUMBIA	JESSICA SIMPSON
16	14	9	27	**UNPRETTY** / LAFACE /ARISTA	TLC
17	17	13	26	**SOMEDAY** / LAVA /ATLANTIC	SUGAR RAY
18	19	21	25	**BLACK BALLOON** / WARNER BROS	GOO GOO DOLLS
19	20	18	7	**SHAKE YOUR BON-BON** / C2	RICKY MARTIN
20	23	26	6	**HANGINAROUND** / DGC /INTERSCOPE	COUNTING CROWS
21	18	12	16	**(YOU DRIVE ME) CRAZY** / JIVE	BRITNEY SPEARS
22	27	35	5	**THAT'S THE WAY IT IS** / 550 MUSIC /550-WORK	CELINE DION
23	25	28	11	**ANGELS** / CAPITOL	ROBBIE WILLIAMS
24	28	34	4	**RHYTHM DIVINE** / INTERSCOPE	ENRIQUE IGLESIAS
25	22	19	9	**WILL 2K** / COLUMBIA	WILL SMITH FEATURING K-CI
26	26	29	9	**SATISFY YOU** / BAD BOY /ARISTA	PUFF DADDY FEATURING R. KELLY
27	31	30	12	**BACK THAT THANG UP** / CASH MONEY /UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE
28	24	22	17	**LARGER THAN LIFE** / JIVE	BACKSTREET BOYS
29	34	36	4	**SEXUAL (LI DA DI)** / TOMMY BOY	AMBER
30	30	24	13	**AMERICAN WOMAN** / VIRGIN	LENNY KRAVITZ
31	36	39	3	**LEARN TO FLY** / ROSWELL /RCA	FOO FIGHTERS
32	32	27	18	**THERE SHE GOES** / SQUINT/ELEKTRA /EEG	SIXPENCE NONE THE RICHER
33	33	33	5	**THE ROCKAFELLER SKANK** / SKINT/ASTRALWERKS /VIRGIN	FATBOY SLIM
34	29	23	17	**HEARTBREAKER** / COLUMBIA	MARIAH CAREY FEATURING JAY-Z
35	39	—	2	**GOT YOUR MONEY** / ELEKTRA /EEG	OL' DIRTY BASTARD FEATURING KELIS
36	35	31	22	**I DO (CHERISH YOU)** / UNIVERSAL	98 DEGREES
37	NEW ▶		1	**THIS GIFT** / UNIVERSAL	98 DEGREES
38	38	38	3	**GIRL ON TV** / ARISTA	LFO
39	RE-ENTRY		5	**BUG A BOO** / COLUMBIA	DESTINY'S CHILD
40	40	37	3	**L.A. SONG** / 143/AVA /ATLANTIC	BETH HART

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 223 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not recieve a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

Year-End Trophies: Clint Black's Love, Beth Hart's Soul, Carole King's Thrills

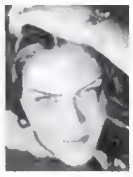
DOIN' TIME: The end of a year, a decade, a century, a millennium. Man, that's some pressure.

But what a fine year in music to close the book on all four. Looking over the past 51 issues of Billboard, I discovered that there's still a thriving variety of genres making their way onto radio. It wasn't all about youth acts and the Latin pop explosion, after all.

In the spirit of bringing forth the best that 1999 sprung over the air, here are some favorite recollections of the year, as scoped through the eyes and ears of AirWaves.

Best interview/radio song/new artist: Bold in her statements and yet hurting in her pained-jaguar vocals, Atlantic Records' **Beth Hart**, in "L.A. Song," undresses her soul before the masses. The singer/songwriter doesn't purport to know all the answers but illustrates her smarts through songs that conjure the tumult in all of us.

This woman stunned me to silence during our interview—that's not supposed to happen—with her blunt, gritty statements of vulnerability: "I was making an album to heal and talk about family, friends, God, the demons, my addictions. This was the first time I was willing to say just what I thought and not worry so much about how people will judge me. I had nothing to lose, so why not tell the truth?"



HART

Favorite column of 1999: The story of how **Clint Black** convinced wife **Lisa Hartman Black** to sing along on his 13th No. 1 country hit, "When I Said I Do," a song about commitment, surely demonstrated the couple's own enduring romance. But watching the pair together is the greatest testament to marriage I've seen in the public eye. No gray matter here: This is one shimmering Black and white love affair.

Diss of the year: Outspoken dance diva **Amber** expressed displeasure over the fact that on the "Donny & Marie" show, co-host **Marie Osmond** identified the Tommy Boy artist's "Sexual" only by its subtitle: "Li Da Di." "This is a woman who is pregnant every second week. What's that all about?" Amber said. "Everybody's doing it, you know? If I can talk about sex, hopefully it can be seen as a normal thing in a good and responsible way."

WHITE

Best male vocal in an interview: When **Barry White** picked up the phone and said, "Hi, Chuck," his signature boomier-than-bass voice might as well have been Zeus' call for me to ascend to Olympus. Add music, and it's no wonder the candles-and-wine soul singer has been around for 30-plus years.

Biggest thrill: Interviewing **Elton John** for a February piece on the recording of his stage show "Aida" was an inspiring experience for a guy who has listened to this man nearly all of his life. What I expected to be a terse, hasty interview turned out to be a 30-minute conversation with what felt like a familiar acquaintance. John was charming, funny, and, yes, campy. His quippiest line, about recruiting a certain timeless singer for the project: "If I could be a female singer, I would want to be **Tina**."

1999★IN★REVIEW

AIR WAVES

by Chuck Taylor

Best artist quote: After a decade of trying to break in the States, **Barenaked Ladies** finally performed the trick with "One Week" in 1998. But in June of this year, vocalist/guitarist **Steven Page** was still trying to figure out what the big deal is: "It's not like anyone hits you with a mallet or hands you a trophy and brings out the dancing girls."

Man! I feel like a loser! After working label Mercury Nashville for a year and a half to set up a phoner with **Shania Twain** to no avail, I finally wrote a column on the hot country/pop/AC artist without her, instead talking solely to radio about her profound success. Yeah, nice, but that don't impress me much.

The "I Love Lucy" award: Life-loving country redhead **Jo Dee Messina** has the kind of laugh that starts down deep, comes out like a geyser, and is as infectious as her steady stream of hits this year. But on a serious note, she admitted that she paid more than her share of dues to reach the summit. As a result, she said, "every day is a reward."

Best radio quote: Speaking on Beth Hart's "L.A. Song," **Sonja Jackson**, music director of modern adult WZZP Sacramento, Calif., sang the artist's praises: "My philosophy is that a good record makes me want to kill someone or fuck someone. When I heard this one, it made me want to you-know-what."

Ageless diva award: **Cyndi Lauper** showed she's still got the mettle with a triumphant remake of "Disco Inferno." But she admitted in July that she still gets a charge out of performing the old ones. On her breakthrough "Girls Just Want To Have Fun," Miss Cyndi showed that there's a serious side too: "It meant a lot to people then. Now, there's a new generation of young women and girls who listen to that song, which is pretty remarkable. It freed people; I do it because of what it meant."

Cool chick award: Mercury's **Kim Richey** is among the most down-to-earth artists in this industry—she knows how to relate to people face to face and through her thought-provoking music. "I just love sad songs, because when you're feeling down, the last thing you want is some cheery tune," she said in October. "You want something that feels like you do, so you know you're not the only one in the world that feels that way."

RICHEY

Journalist's worst nightmare: A writer's gravest fear is recording an artist interview and finding out that technology has screwed you. When I was interviewing **Savage Garden** lead **Darren Hayes** at Manhattan's Sony Studios in August, the batteries of my portable tape recorder drained over the course of a half-hour, leaving the tape sounding like faint whispers in the wind. Upon discovering the error, Hayes smiled gently; said, "OK, so we start over"; and had a mike patched to a studio tape deck. Not only was I able to keep my Diet Coke down, but I realized that this man's heart goes beyond those "truly, madly, deeply" lyrics.

Biggest thrill II: Legend **Carole King** spoke to AirWaves in January, casting a warm glow of humility and grandeur across the phone lines. The timeless artist professed that she loves when other artists record her songs: "I still get a big inner smile when I hear a new song of mine on the radio," she said. "It's definitely different from hearing one of the old ones." We'll take 'em all, Carole.

KING

Hippest quote: Talking about her cover of **Elvis Presley's** "In The Ghetto," Elektra's heady **Natalie Merchant** told AirWaves in June, "Songs are like languages that die if you don't revive them quickly."

Budding diva award: R&B powerhouse **Kelly Price** began explaining how she felt about her debut, "Friend Of Mine," reaching No. 1 on the R&B singles chart with drama and aplomb: "It was a very emotional day for me, representing the long, hard struggle of getting to a place I thought I never would. I cried and cried." But things turned mirthful when she finished with: "And honey, I was wearing white. I had [makeup] dripping all over my clothes."

THE MODERN AGE • BY CARRIE BELL

The members of Lit knew early on that music was in their career cards, but that didn't make it any easier for them to bust into the big time. Vocalist A. Jay Popoff told The Modern Age earlier this year, "It took a long time playing in an Orange County [Calif.] warehouse, watching other bands get plucked from the scene and get record deals, before we even got close to the big time."

Eventually they did arrive, swooping onto radio with "My Own Worst Enemy." Their tale of morning-after hindsight, with its pop chorus and hard guitar, eventually became 1999's No. 1 modern rock track. Popoff says, "Hearing this song on the radio has made our families sleep easier."

Lit is one of many bands that topped modern rock playlists that admittedly owe more to Slayer than to the Smiths. Acts like Korn, Limp Bizkit, Kid Rock, Rob Zombie, Marilyn Manson, Orgy, Creed, Godsmack, Days Of The New, Buckcherry,

'It took a long time playing in a warehouse, watching other bands get record deals'
—A. Jay Popoff, Lit

Sevendust, Staind, and Metallica all contributed to the hardening of the modern rock genre with their fast, furious, and fervent creations.

"Half the people that play us hate us, but radio had to give the kids what they wanted," says Fred Durst of Limp Bizkit. "Metal was bound to come back. All of us grew up when rock was big, and it put a wild hair up our butt that needed to come out."

The Offspring, modern rock artist of the year with four charted hits, likes it lively and loud. Red Hot Chili Peppers even set a new record for most weeks (16) at No. 1 on Modern Rock Tracks, topping Marcy Playground's "Sex And Candy."

The Modern Age's personal favorites: "My Favourite Game," the Cardigans; "Battle Flag," Lo Fidelity Allstars; "Stolen Car," Beth Orton; "Prisoner Of Society," the Living End; and "Ladyfingers," Luscious Jackson.

Billboard® DECEMBER 25, 1999

Mainstream Rock Tracks™

LAST WK.	THIS WK.	2 WKS.	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	1	1	16	HIGHER / HUMAN CLAY (14 weeks at No. 1)	CREED / WIND-UP †
2	3	4	4	NO LEAF CLOVER / S&M	METALLICA / ELEKTRA/EEG †
3	2	2	13	LEARN TO FLY / THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS / ROSWELL/RCA †
4	4	3	14	THE CHEMICALS BETWEEN US / THE SCIENCE OF THINGS	BUSH / TRAUMA †
5	6	8	8	TAKE A PICTURE / TITLE OF RECORD	FILTER / REPRISE †
6	5	5	17	THE DOLPHIN'S CRY / THE DISTANCE TO HERE	LIVE / RADIOACTIVE/MCA †
7	7	6	11	IN 2 DEEP / LIVE ON	KENNY WAYNE SHEPHERD BAND / GIANT/REPRISE
8	10	10	11	RE-ARRANGED / SIGNIFICANT OTHER	LIMP BIZKIT / FLIP/INTERSCOPE †
9	9	9	14	PUT YOUR LIGHTS ON / SUPERNATURAL	SANTANA FEATURING EVERLAST / ARISTA
10	11	15	7	FALLING AWAY FROM ME / ISSUES	KORN / IMMORTAL/EPIC †
11	12	13	21	MUDSHOVEL / DYSFUNCTION	STAIND / FLIP/ELEKTRA/EEG †
12	13	14	11	GUERRILLA RADIO / THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE / EPIC †
13	16	24	4	BREADLINE / RISK	MEGADETH / CAPITOL
14	14	12	34	KEEP AWAY / GODSMACK	GODSMACK / REPUBLIC/UNIVERSAL †
15	15	11	9	FEAR THE VOICES / MUSIC BANK	ALICE IN CHAINS / COLUMBIA
16	8	7	13	DOWN / NO. 4	STONE TEMPLE PILOTS / ATLANTIC †
17	18	18	6	VOODOO / GODSMACK	GODSMACK / REPUBLIC/UNIVERSAL †
18	17	16	10	AROUND THE WORLD / CALIFORNICATION	RED HOT CHILI PEPPERS / WARNER BROS. †
19	23	21	10	SHE'S GOT ISSUES / AMERICANA	THE OFFSPRING / COLUMBIA †
20	21	22	7	KNOCK DOWN WALLS / SUGAR	TONIC / UNIVERSAL
21	20	23	12	PUSH IT / WISCONSIN DEATH TRIP	STATIC-X / WARNER BROS. †
22	22	17	21	ENEMY / DAYS OF THE NEW	DAYS OF THE NEW / OUTPOST/INTERSCOPE †
23	32	—	2	NOBODY'S REAL / TONIGHT THE STARS REVOLT!	POWERMAN 5000 / DREAMWORKS †
24	25	27	8	SIMON SAYS / FREAKS OF NATURE	DRAIN STH / THE ENCLAVE/MERCURY/IDJMG
25	24	20	20	DENIAL / HOME	SEVENDUST / TVT †
26	27	25	25	SMOOTH / SUPERNATURAL	SANTANA FEATURING ROB THOMAS / ARISTA †
27	29	30	7	TRUE FRIENDS / LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN / POP SENSE/ARISTA
28	26	26	5	PREACHER MAN / EDGE OF FOREVER	LYNYRD SKYNYRD / CMC INTERNATIONAL
29	NEW ▶		1	ONLY GOD KNOWS WHY / DEVIL WITHOUT A CAUSE	KID ROCK / TOP DOG/LAVA/ATLANTIC †
30	28	29	6	SUGAR / SYSTEM OF A DOWN	SYSTEM OF A DOWN / AMERICAN/COLUMBIA †
31	30	33	4	PARDON ME / MAKE YOURSELF	INCUBUS / IMMORTAL/EPIC †
32	33	36	3	OPEN YOUR EYES / PROUD LIKE A GOD	GUANO APES / RCA †
33	34	—	2	LIFE JACKET / JUMP START	SIMON SAYS / HOLLYWOOD
34	31	28	16	PAPER SUN / EUPHORIA	DEF LEPPARD / MERCURY/IDJMG
35	36	—	2	ANYTHING / BLUE	THIRD EYE BLIND / ELEKTRA/EEG
36	35	31	25	WHEN WORLDS COLLIDE / TONIGHT THE STARS REVOLT!	POWERMAN 5000 / DREAMWORKS †
37	38	40	6	HANGINAROUND / THIS DESERT LIFE	COUNTING CROWS / DGC/INTERSCOPE †
38	39	32	18	COWBOY / DEVIL WITHOUT A CAUSE	KID ROCK / TOP DOG/LAVA/ATLANTIC †
39	NEW ▶		1	THE GREAT BEYOND / "MAN ON THE MOON" SOUNDTRACK	R.E.M. / WARNER BROS. †
40	RE-ENTRY		25	NOOKIE / SIGNIFICANT OTHER	LIMP BIZKIT / FLIP/INTERSCOPE †

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service. 103 mainstream rock stations and 66 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BPI Communications

Billboard® DECEMBER 25, 1999

Modern Rock Tracks™

LAST WK.	THIS WK.	2 WKS.	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	2	5	11	ALL THE SMALL THINGS / ENEMA OF THE STATE (1 week at No. 1)	BLINK-182 / MCA †
2	1	4	12	RE-ARRANGED / SIGNIFICANT OTHER	LIMP BIZKIT / FLIP/INTERSCOPE †
3	4	2	14	THE CHEMICALS BETWEEN US / THE SCIENCE OF THINGS	BUSH / TRAUMA †
4	3	1	16	HIGHER / HUMAN CLAY	CREED / WIND-UP †
5	5	3	13	LEARN TO FLY / THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS / ROSWELL/RCA †
6	6	6	11	TAKE A PICTURE / TITLE OF RECORD	FILTER / REPRISE †
7	7	7	11	GUERRILLA RADIO / THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE / EPIC †
8	10	10	7	FALLING AWAY FROM ME / ISSUES	KORN / IMMORTAL/EPIC †
9	8	8	14	AROUND THE WORLD / CALIFORNICATION	RED HOT CHILI PEPPERS / WARNER BROS. †
10	9	9	17	THE DOLPHIN'S CRY / THE DISTANCE TO HERE	LIVE / RADIOACTIVE/MCA †
11	11	12	9	ALIVE / BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	BEASTIE BOYS / GRAND ROYAL/CAPITOL †
12	16	14	6	THE GREAT BEYOND / MAN ON THE MOON	R.E.M. / WARNER BROS. †
13	15	15	12	LITTLE BLACK BACKPACK / NASTY LITTLE THOUGHTS	STROKE9 / CHERRY/UNIVERSAL †
14	19	29	4	INTO THE VOID / THE FRAGILE	NINE INCH NAILS / NOTHING/INTERSCOPE
15	14	16	17	MUDSHOVEL / DYSFUNCTION	STAIND / FLIP/ELEKTRA/EEG †
16	13	13	10	SHE'S GOT ISSUES / AMERICANA	THE OFFSPRING / COLUMBIA †
17	12	11	6	ANYTHING / BLUE	THIRD EYE BLIND / ELEKTRA/EEG
18	21	24	7	PARDON ME / MAKE YOURSELF	INCUBUS / IMMORTAL/EPIC †
19	17	20	11	HANGINAROUND / THIS DESERT LIFE	COUNTING CROWS / DGC/INTERSCOPE †
20	22	22	8	FAST AS YOU CAN / WHEN THE PAWN	FIONA APPLE / CLEAN SLATE/550-WORK †
21	28	36	3	NO LEAF CLOVER / S&M	METALLICA / ELEKTRA/EEG †
22	24	21	10	SEXX LAWS / MIDNITE VULTURES	BECK / DGC/INTERSCOPE †
23	29	31	4	EVERYTHING YOU WANT / EVERYTHING YOU WANT	VERTICAL HORIZON / RCA
24	23	19	18	COWBOY / DEVIL WITHOUT A CAUSE	KID ROCK / TOP DOG/LAVA/ATLANTIC †
25	18	17	17	DO RIGHT / BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK / ROCKET/ISLAND/IDJMG †
26	35	—	2	MISERABLE / A PLACE IN THE SUN	LIT / RCA
27	25	23	13	PUT YOUR LIGHTS ON / SUPERNATURAL	SANTANA FEATURING EVERLAST / ARISTA
28	38	—	2	NOBODY'S REAL / TONIGHT THE STARS REVOLT!	POWERMAN 5000 / DREAMWORKS
29	20	18	16	COME ORIGINAL / SOUNDSYSTEM	311 / CAPRICORN/IDJMG †
30	NEW ▶		1	ONLY GOD KNOWS WHY / DEVIL WITHOUT A CAUSE	KID ROCK / TOP DOG/LAVA/ATLANTIC
31	26	27	11	THEN THE MORNING COMES / ASTRO LOUNGE	SMASH MOUTH / INTERSCOPE †
32	27	25	7	SMOOTH / SUPERNATURAL	SANTANA FEATURING ROB THOMAS / ARISTA †
33	31	34	6	SUNBURN / SUNBURN	FUEL / 550 MUSIC/550 WORK
34	33	35	5	SUGAR / SYSTEM OF A DOWN	SYSTEM OF A DOWN / AMERICAN/COLUMBIA †
35	30	26	9	IT'S SATURDAY / SHAPESHIFTER	MARCY PLAYGROUND / CAPITOL †
36	34	32	10	KEEP AWAY / GODSMACK	GODSMACK / REPUBLIC/UNIVERSAL †
37	37	38	5	PUSH IT / WISCONSIN DEATH TRIP	STATIC-X / WARNER BROS. †
38	32	28	14	DENIAL / HOME	SEVENDUST / TVT †
39	39	40	4	I WALK ALONE / FEBRUARY SON	OLEANDER / REPUBLIC/UNIVERSAL †
40	NEW ▶		1	THE EVERLASTING GAZE / MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS / VIRGIN

RADIO TRENDS

(Continued from page 71)

no longer.

Salt of the earth: WKRQ (Q102) Cincinnati hosted a promotion that asked just how outrageous listeners would get for tickets to an upcoming Backstreet Boys concert. The winner was a woman who consumed almost two dozen worms whole. She said they tasted like spaghetti. That's funny. I always figured they'd taste like chicken.

Broadcaster of the year: Entrepreneur Mark Cuban, whose Broadcast.com redefined the meaning of "radio." Not only did his Internet-only station network help define the potential of the new genre (drawing 50 million users a month), but it caught the eye of Yahoo!, which purchased the 4-year-old company.

What makes Cuban a true visionary, however, is his view of Internet radio as one fraction of the industry's future: "This wasn't about creating this lush jukebox for us," he says. "If you're doing just Internet radio, you will fail. People won't accept audio-only anymore. It has a great place in the business, but the economics just won't work."

Get over it: to those who proclaim that radio programming is homogenized. During the year, both Cher and Santana—artists who have been around for 25-plus years—earned their biggest hits ever, with the No. 1's "Believe" and "Smooth," respectively. There must be something to this one-name artist, one-word song titles thing. Hang on, Madonna, that means your crowning achievement should come in the year 2007.

Most photographed artist of the year at radio: 98° demonstrated its hot promotional streak as more than 100 grin-and-bare-it shots taken with radio folks splashed across Billboard's radio desk this year. Runner-up: Christina Aguilera.

"Mambo No. 6": Hearing a gaggle of barely teen girls on the streets of Manhattan singing Lou Bega's "Mambo No. 5" with gusto characterized one of those slice-of-life moments where we realize just how much music is a part of life's fabric. That they had turned the lyric into something a little too graphic for these pages just barely altered its impact.

DAB still MIA. One frustrating trend that marked its 11th year in 1999: As digital competitors like satellite radio and MP3 begin to brighten the horizon, digital audio broadcasting (DAB) is no closer to becoming a reality in the U.S. than it was five years ago. Unless DAB proponents clean up their bureaucratic wranglings soon, traditional radio broadcasters may find themselves left behind by other audio media.

The hard knocks of being rich: Victor Nevargic got to spend five minutes unloading cash from a bank vault when he won a contest at adult top 40 WPLJ New York, but he stopped short after grabbing $79,606, having fainted four minutes and 20 seconds through, and was rushed to the hospital. Not only was he A-OK to check out an hour later, but WPLJ took pity and added an extra $20,000 to his kitty for a grand total of $100,000. Good thing Ed McMahon didn't stop by, huh?

Mergers Reshuffled Industry, Artists Turned Directors In '99

EVERYBODY MERGE NOW! Merger mania, the biggest business trend of the 1990s, was clearly in evidence this year as Viacom's dominance of national music video networks became even more extensive.

In May, Viacom subsidiary MTV Networks acquired the Box Music Network as well as Internet company SonicNet. Later in the year, Viacom announced that it was purchasing CBS, thereby assuming ownership of CMT and TNN, both CBS-owned cable networks.

Although immediate drastic changes at these networks aren't expected as a result of these acquisitions, it ultimately results in less competition and more power concentrated around one company.

THE • TOP • STORIES

- Viacom Increases Domination Of National Music Video Networks.
- Music Video Departments Downsized By Universal/PolyGram Merger.
- MTV Networks Creates MTVi Internet Division.
- Launch Media Expands Its Music Video Ventures.

LABEL CUTBACKS: January wasn't a good month for most video department staffers at the Universal/PolyGram labels, as the majority of these labels severely downsized their video departments following the Universal/PolyGram merger. The fallout from the merger included artist roster cuts, which resulted in a dramatic decrease in videos from the two label groups created after the merger: Interscope/Geffen/A&M and the Island/Def Jam Music Group.

THE EYE

by Carla Hay

Meanwhile, music video production companies continued to cope with record company cutbacks, with many production companies reporting that it was difficult to make profits from music video work alone.

1999★IN★REVIEW

MORE INTERNET VENTURES: In March, MTV Networks appointed **Fred Seibert** (MTV's first creative director and former Hanna-Barbera Cartoons president) to be president of MTV Networks Online. Then in August, MTV Networks created MTVi, a division focused on MTV Networks' Internet operations. Seibert added the title of MTVi chairman, and former SonicNet president **Nicholas Butterworth** became president of MTVi.

Meanwhile, Launch Media upped its stakes in the music video business with its purchase of MusicVideos.com; its partnership with Los Angeles-based local music show coalition the Red-Eye Network; and its purchase of Chicago-based cable TV production company Made in Heaven Entertainment, which produces the Chicago modern rock program "JBTV." Launch then added all of these businesses to its Web site (www.launch.com).

TREND WATCH: Hip-hop, R&B, and pop videos continued to dominate the heavy-rotation playlist at MTV. And the audience for the MTV Video Music Awards show continued to grow: This year's show was the highest-rated for MTV, and it broke the record for the highest-rated event on cable TV, according to the channel.

Meanwhile, VH1's playlist began to look more like MTV's, with VH1 starting to play younger-audience acts like **Will Smith, Hole, Foo Fighters,** and **Kid Rock**—whose music VH1 wouldn't have touched a few years ago. The network's "VH1 Divas Live '99" special—starring **Tina Turner, Cher, Whitney Houston,** and **Brandy**—became VH1's highest-rated special to date.

CMT began to introduce more longform programming with shows like "Face The Music," and the network announced plans to launch a magazine in January called CMT Country Music Today.

More people involved in the music video industry also noticed that there are stricter standards for sex, drugs, and violence in videos (compared with a few years ago), based on a heightened sensitivity on the part of programmers as to how entertainment affects young people.

The trend of music artists directing videos continued in full force, with **Limp Bizkit's Fred Durst, Beck, Dr. Dre, Clint Black, Rob Zombie, Dwight Yoakam,** and **Alanis Morissette** among those who took on the role of video director.

And despite the skyrocketing costs of videos for top-level acts, **Fatboy Slim's** low-budget "Praise You" clip—which won several awards in 1999—proved that a video doesn't need a big budget or special effects to get a lot of attention.

Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **Ginuwine**, None Of Ur Friends Business
2 **Sisqo**, Got To Get It
3 **Notorious B.I.G.**, Dead Wrong
4 **Mary J. Blige**, Deep Inside
5 **Lil' Wayne**, The Block Is Hot
6 **Brian McKnight**, Back At One
7 **Donell Jones**, U Know What's Up
8 **Q-Tip**, Breathe & Stop
9 **D'Angelo**, Left & Right
10 **Ol' Dirty Bastard**, Got Your Money
11 **Keven Edmonds**, 24/7
12 **Angie Stone**, No More Rain
13 **Ideal**, Get Gone
14 **Montell Jordan**, Get It On Tonite
15 **Mint Condition**, If You Love Me
16 **Dr. Dre**, Still D.R.E.
17 **Puff Daddy Feat. R. Kelly**, Satisfy You
18 **Will Smith**, Will 2K
19 **Juvenile**, U Understand
20 **Jay-Z Feat. Beanie Sigel & Amil**, Do It Again
21 **Ginuwine, R.L., Tyrese, Case**, The Best Man
22 **112**, Your Letter
23 **Imx**, Stay The Night
24 **Coko**, Trifiin'
25 **Nas**, Nastradamus
26 **Method Man & Redman**, Da Rockwilder
27 **D'angelo**, Untitled
28 **Juvenile**, Back Thal Thang Up
29 **B.G.**, Bling Bling
30 **Tracie Spencer**, Still In My Heart

NEW ONS

DMX, What's My Name
LL Cool J, Shut 'Em Down
2Pac & The Outlawz, Baby Don't Cry
Trick Daddy, Boy
Ideal, Creep Inn
Hot Boys, I Need A Hot Girl
Eastsidaz F/Snoop Dogg, G'd Up
D'Angelo, Untitled (How Does It Feel)

CMT

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Faith Hill**, Breathe
2 **Brad Paisley**, He Didn't Have To Be
3 **LeAnn Rimes**, Big Deal
4 **Alan Jackson**, Pop A Top
5 **Tim McGraw**, Something Like That
6 **Reba McEntire**, What Do You Say
7 **Kenny Chesney**, She Thinks My Tractor's Sexy
8 **Randy Travis**, A Man Ain't Made Of Stone
9 **Clint Black**, When I Said I Do
10 **Barbra Streisand/Vince Gill**, If You Ever
11 **Dixie Chicks**, Cowboy Take Me Away
12 **Toby Keith**, How Do You Like Me Now
13 **Lonestar**, Smile *
14 **Andy Griggs**, She's More
15 **Shania Twain**, Come On Over
16 **Steve Wariner**, I'm Already Taken
17 **Sherrie Austin**, Little Bird *
18 **John Michael Montgomery**, Home To You
19 **Cledus T Judd**, Christ-Mas *
20 **Chely Wright**, It Was *
21 **Mark Wills**, Back At One *
22 **Brooks & Dunn**, Beer Thirty *
23 **Jo Dee Messina**, Because You Love Me *
24 **Shedaisy**, Deck The Nells *
25 **Montgomery Gentry**, Daddy Won't Sell The Farm *
26 **Jessica Andrews**, Unbreakable Heart *
27 **Tracy Lawrence**, Lessons Learned *
28 **Trace Adkins**, Don't Lie *
29 **Asleep At The Wheel**, Cherokee Maiden
30 **Jennifer Day**, The Fun Of Your Love
31 **Alecia Elliott**, I'm Diggin' It
32 **Shedaisy**, This Women Needs
33 **Gary Allan**, Smoke Rings In The Dark
34 **Anne Murray**, Let There Be Love
35 **Keith Urban**, It's A Love Thing
36 **Phil Vassar**, Carlene
37 **Kenny Rogers**, Buy Me A Rose
38 **Ty Herndon**, Steam
39 **Steve Holy**, Don t Make Me Beg
40 **Martina McBride**, I Love You
41 **Vince Gill**, Have Yourself A Merry Little
42 **Kathy Mattea**, Mary, Did You Know?
43 **George Jones**, The Cold Hard Truth
44 **Clay Walker**, Live, Laugh, Love
45 **Deana Carter**, Once Upon A December
46 **Sammy Kershaw**, Christmas Time's A Comin'
47 **John Berry**, O Holy Night
48 **Lorrie Morgan**, My Favorite Things
49 **Lari White**, White Christmas
50 **Alan Jackson**, The Angels Cried

* Indicates Hot Shots

NEW ONS

Chalee Tennison, Just Because She Lives There
The Mavericks, Here Comes My Baby
Trisha Yearwood, You're Where I Belong

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Christine Aguilera**, What A Girl Wants
2 **98 Degrees**, This Gift
3 **Blink-182**, All The Small Things
4 **Destiny's Child**, Bug A Boo
5 **Limp Bizkit Feat. Method Man**, N 2 Gether Now
6 **Korn**, Falling Away From Me
7 **Kid Rock**, Only God Knows Why
8 **Jay-Z Feat. Beanie Sigel & Ami**, Do It Ag
9 **Juvenile**, Back Thal Thang Up
10 **Beck**, Sexx Laws
11 **Mandy Moore**, Candy
12 **Bush**, Chemicals Between Us
13 **Foo Fighters**, Learn To Fly
14 **Sheryl Crow**, There Goes The Neighborhood
15 **Guns N' Roses**, Welcome To The Jungle
16 **Backstreet Boys**, Larger Than Life
17 **Dr. Dre**, Still D.R.E.
18 **Puff Daddy Feat. R. Kelly**, Satisfy You
19 **Rage Against The Machine**, Guerrilla Radio
20 **Public Enemy**, Fight The Power
21 **Paula Abdul**, Straight Up
22 **Aerosmith**, Janie's Got A Gun
23 **Janet.**, Rhythm Nation
24 **Adam Ant**, Goody Two Shoes
25 **Def Leppard**, Pour Some Sugar On Me
26 **Golden Earring**, Twilight Zone
27 **Bon Jovi**, Wanted Dead Or Alive
28 **Band Aid**, Do They Know It's Christmas?
29 **Tom Petty & The Heartbreakers**, Don't Come...
30 **Hammer**, U Can't Touch This
31 **C & C Music Factory**, Gonna Make You Sweat
32 **The Cure**, Close To Me
33 **Madonna**, Lucky Star
34 **ZZ Top**, Gimme All Your Lovin'
35 **Guns N' Roses**, November Rain
36 **David Lee Roth**, Just A Gigolo/I Ain't...
37 **Godley & Creme**, Cry
38 **Devo**, Whip It
39 **Madness**, Our House
40 **Method Man Feat. Mary J. Blige**, I'll Be
41 **Alanis Morissette**, Ironic
42 **Fiona Apple**, Criminal
43 **Chemical Brothers**, Setting Sun
44 **Lauryn Hill**, Everything Is Everything
45 **Fatboy Slim**, Praise You
46 **Geo Geo Dolls**, Black Balloon
47 **Ol' Dirty Bastard**, Got Your Money
48 **Metallica**, No Leaf Clover
49 **Metallica**, One
50 **Michael Jackson**, Billie Jean

** Indicates MTV Exclusive

NEW ONS

No New Ons This Week

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Brian McKnight**, Back At One
2 **Jennifer Lopez**, Waiting For Tonight
3 **Lou Bega**, Mambo No. 5
4 **Santana Feat. Rob Thomas**, Smooth
5 **Lenny Kravitz**, American Woman
6 **Celine Dion**, That's The Way It Is
7 **Filter**, Take A Picture
8 **Macy Gray**, I Try
9 **TLC**, Unpretty
10 **Foo Fighters**, Learn To Fly
11 **Ricky Martin**, Shake Your Bon-Bon
12 **Beck**, Sexx Laws
13 **Train**, Meet Virginia
14 **Savage Garden**, I Knew I Loved You
15 **Counting Crows**, Hangingaround
16 **Sting**, Brand New Day
17 **Whitney Houston**, My Love Is Your Love
18 **Mariah Carey**, Thank God I Found You
19 **Smash Mouth**, Then The Morning Comes
20 **Christina Aguilera**, What A Girl Wants
21 **Puff Daddy Feat. Mario Winans**, Best Fre
22 **Sheryl Crow**, There Goes The Neighborhood
23 **Ricky Martin**, Livin' La Vida Loca
24 **Lenny Kravitz**, Fly Away
25 **R.E.M.**, The Great Beyond
26 **Will Smith**, Will 2K
27 **Melissa Etheridge**, Angels Would Fall
28 **Eurythmics**, Here Comes The Rain Again
29 **Alanis Morissette**, That I Would Be Good
30 **Backstreet Boys**, I Want II That Way
31 **Robbie Williams**, Angels
32 **Fatboy Slim**, The Rockafeller Skank
33 **Beth Hart**, L.A. Song
34 **Marc Anthony**, I Need To Know
35 **Eurythmics**, 17 Again
36 **Red Hot Chili Peppers**, Scar Tissue
37 **Sugar Ray**, Someday
38 **Enrique Iglesias**, Rhythm Divine
39 **Natalie Imbruglia**, Torn
40 **Christina Aguilera**, Genie In A Bottle
41 **Fiona Apple**, Fast As You Can
42 **Jennifer Lopez**, If You Had My Love
43 **Tina Turner**, When The Heartache Is Over
44 **Geo Geo Dolls**, Iris
45 **Kid Rock**, Only God Knows Why
46 **Celine Dion**, My Heart Will Go On
47 **Smash Mouth**, All Star
48 **TLC**, No Scrubs
49 **Lon**, Steal My Sunshine
50 **Metallica**, One

NEW ONS

Jennifer Lopez, Feelin' So Good
Kenny G, Auld Lang Syne
D'Angelo, Untitled (How Does It Feel)
Hole, Be A Man
Jay Enriquez, How Can I Not Love You

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 25, 1999.

BOX music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

Ginuwine, None Of Ur Friends Business
Puff Daddy, My Best Friend
LFO, Girl On TV
Rakim, When I Be On The Mic
Juvenile, Back Thal Thang Up
The Notorious B.I.G., Dead Wrong
J-Shin, One Night Stand
Ja Rule, How Many Wanna
Lil' Wayne, The Block Is Not
Whitney Houston, I Learned From The Best
Blaque, Bring It All To Me
Methods Of Mayhem, Get Naked
Missy "Misdemeanor" Elliott, Hot Boyz (Remix)
Dr. Dre, Still D.R.E.
Ice Cube, You Can Do It
Q-Tip, Breathe & Stop
Korn, Falling Away From Me
Marilyn Manson, Astonishing Panorama
Limp Bizkit Feat. Method Man, N 2 Gether Now
112, Your Letter
Britney Spears, (You Drive Me) Crazy
Deborah Cox With R.L., We Can't Be Friends
Will Smith, Will 2K
Destiny's Child, Bug-A-Boo
M2M, Don't Say You Love Me
112, Love You Like I Did
DMX, No Love For Me
Beck, Sexx Laws

NEW

50 Cent, Ya Lifes On The Line
59 Times The Pain, Turn At 25th
DMX, What's My Name
Eve, Love Is Blind
Gay Dad, Joy
Kid Rock, Only God Knows Why
Kittie, Brackish
Lou Bega, Tricky, Tricky
Nobody's Angel, If You Wanna Dance
P.O.D., Southtown

MTV 2

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Bif Naked, Twitch
D'Angelo, Left & Right
Buzzcocks, Thunder Of Hearts
Incubus, Pardon Me
Llama Farmers, Get The Keys & Go
Aimee Mann, Save Me
Sy Smith, Gladly
Prince, The Greatest Romance Ever Sold
DMX, What's My Name
Juvenile, U Understand
Eve Feat. Faith Evans, Love Is Blind
Basement Jaxx, Rendezvous
Creed, What If

MUZIKMUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Matthew Good Band, Load Me Up
Bliss, Butterflies
Dr. Dre, Still D.R.E.
Our Lady Peace, One Man Army
Limp Bizkit, Re-arranged
Backstreet Boys, Larger Than Life
Jennifer Lopez, Waiting For Tonight
Choclair, Let's Ride
Foo Fighters, Learn To Fly
Rage Against The Machine, Guerrilla Radio
Ricky Martin, Shake Your Bon Bon
Matthew Good Band, Hello Time Bomb
Will Smith, Will 2K
Korn, Falling Away From Me
Lou Bega, Mambo No. 5
The Tea Party, The Messenger
Live, The Dolphin's Cry
Chantal Kreviazuk, Before You
Eiffel 65, Blue (Da Ba Dee)
Blink-182, All The Small Things

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

R. Kelly, If I Could Turn Back The Hands...
Will Smith, Will 2K
Puff Daddy Feat. R. Kelly, Satisfy You
Red Hot Chili Peppers, Around The World
Robbie Williams, It's Only Us/She's The One
Lauryn Hill, Turn Your Lights Down Low
Destiny's Child, Bug-A-Boo
Macy Gray, I Try
Five, Keep On Movin'
Skunk Anansie, You'll Follow Me Down
Anouk, R U Kidding
Live, The Dolphin's Cry
The Corrs, Radio
Whitney Houston, I Learned From The Best
Jennifer Lopez, Waiting For Tonight
Alice Deejay, Back In My Life
Britney Spears, Born To Make You Happy
Westlife, I Have A Dream/Seasons In The Sun
Artful Dodger, Rewind
Melanie C, Northern Star

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NEW

Lauryn Hill, Turn Your Lights Down Low
Filter, Take A Picture
Metallica, No Leaf Clover
R.E.M., The Great Beyond
Stroke 9, Little Black Backpack
Beck, Sexx Laws
Coko, Trifiin'
Eiffel 65, Blue (Da Ba Dee)
Everlast, So Long
Garbage, The World Is Not Enough
Puff Daddy, My Best Friend
Lou Bega, Tricky, Tricky
Powerman 2000, Nobody's Real
The Mavericks, Things I Cannot Change
The Promise Ring, Emergency, Emergency

JBTV

Three hours weekly
216 W Ohio
Chicago, IL 60610

Dope, Debonair
Powerman 2000, Nobody's Real
La Fidelity Allstars, Blisters On My Brain
Incubus, Pardon Me
Gay Dad, Joy
Korn, Falling Away From Me
Filter, Take A Picture
Blur, No Distance To Run
Beastie Boys, Alive
Snapcase, Caboose
Marcy Playground, It's Saturday
Ben Harper, Born To Shine
Apollo Four Forty, Stop The Rock
Pennywise, Alien
Beck, Sexx Laws
The Wiseguys, Ooh La La

RAGE

TV FOR U-NOT THEM -98

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Stroke 9, Little Black Backpack
Static X, Push R
Earth To Andy, Still After You
Blinker The Star, Below The Sliding Doors
Rage Against The Machine, Guerrilla Radio
Cyclefly, Violet Nigh
Guano Apes, Open Your Eyes
Methods Of Mayhem, Get Naked
Garbage, The World Is Not Enough
Reveille, Permanent
Ben Harper And The Innocent Criminals, Born To Shine
Gay Dad, Joy

WORDS & DEEDS

(Continued from page 31)

with the anthem "Who Dat" on Priority, with DreamWorks rapper **Solé**.

As 1999 comes to a close, Dr. Dre makes a well-deserving comeback. His "Dr. Dre—2001" on Aftermath/Interscope sold 520,000 units in its first week, according to SoundScan, and debuted at No. 1 on the Top R&B/Hip-Hop Albums chart—a position it has held for three straight weeks.

Speaking of rap/hip-hop pioneers, the legacies of both **2Pac** and Notorious B.I.G. were kept alive with new album releases. 2Pac's "Greatest Hits" album—released on Amaru/Death Row/Interscope—has shipped more than 5 million units, according the Recording Industry Assn. of America. And "Born Again," the second posthumous Notorious B.I.G. album, was released Dec. 7 by Bad Boy/Arista, featuring an all-star lineup that includes **Busta Rhymes** and **Mobb Deep**.

Method Man and **Redman** hooked up for Def Jam's "Blackout!," which has sold 825,000 units to date, according to SoundScan. To sustain that push, the artists' solo albums—originally slated to be issued at year's end as part of Def Jam's precedent-setting holiday release campaign—were pushed back to early 2000.

Looking ahead, 2000 is shaping up to be another solid year in rap/hip-hop's evolution. The finals of Def Jam's Hip-Hop's Biggest Fan contest will be televised in February, with the winner of the "Jeopardy"-style show possibly walking away with $1 million. Ruff Ryders and Cash Money are joining forces for a 30-city tour beginning Feb. 16 in Washington, D.C., while the soundtrack and movie inspired by Jay-Z's successful Hard Knock Life tour will be released.

In the 20 years since rap music went above-ground in America, the genre has definitely become a global phenomenon.

INTERNATIONAL FRONT: As noted above, the music's global presence took deeper root in 1999. Here's a recap of the past year's musical highlights—and a look at what's ahead—via a brief world tour.

GHANA: **Reggie Rockstone**—Ghana's godfather of hiplife (defined as a fusion of hip-hop with highlife and other local music sensibilities)—hit home with his sophomore set, "Me Na Me Ka" (I'm The One Who Said It), on Kassa.

"Everybody and their mum is releasing something on cassette and promo CD," says **Rab Bakari**, producer and Kassa label chief. Cases in point that made noise in 1999 were the **Native Funk Lords'** "Africa 2000" debut album on Kay's Frequency and radio promo tracks taken from "Kawanotomu," the Bos Entertainment album recorded by the Los Angeles-based Ghanaian duo **Soulatidoe**.

Bakari is working on a compilation of "new tracks featuring every Ghanaian rap artist out there, even Soulatidoe," for release in early 2000.

KENYA: Minneapolis-based three-man crew **Simba Nation** brought pride to the Kenyan scene with its self-released "Operation Anvil—Simba Nation Invasion" set featuring the Swahili- and English-rapped "Africa Rising" and the uplifting, R&B-laced "Healin' Jus Started," which is dedicated to **Biggie Smalls**, **2Pac**, **Bob Marley**, and **Marvin Gaye**.

GERMANY: Hamburg-based Showdown Records made a strong showing with **KC Da Rookee's** head-pleasing debut album, "Rookeestizza." While it paid homage to the best of American underground rap stylistically, the set also featured soci-tipped lyrics and a nod to Rookee's Jamaican roots—including a reggae-fused reinterpretation of **Bob Marley's** "Buffalo Soldier." The two-CD package also contains "Got That Thang," the video of which received much airplay on MTV Germany and Viva TV.

FRANCE: Veteran French rap group **Iam** scored its first soundtrack, "Taxi" (S.M.A.L.L./Sony). The **Luc Besson**-directed movie was shot in the group's stronghold of Marseille. The release of the movie and soundtrack brought wider awareness of featured acts like the **Fonky Family** and **3°Oeil** in Britain, where such French rappers as **MC Solaar** —recently heard on **Missy Elliott's** "All N My Grill"—have long been appreciated.

NORWAY: Producer **Tommy Tee's** sophomore set, the **T.P. Allstars'** "Norske Byggeklosser" (Tee Productions/Virgin), ably demonstrated the universality of hip-hop (Words & Deeds, Billboard, Dec. 11).

BRITAIN: Noted artist **Roots Manuva** released the much-lauded "Brand New Second Hand" album on Big Dada/Ninja Tune and ended the year as the featured rapper on dance/electronica colleague **Leftfield's** hit single "Dusted." **57th Dynasty** watched its self-released debut album, "Spoken Word" (Fasfwd Entertainment), earn kudos from the non-specialist press as well as placement in major retail stores.

Urban Species followed its 5-year-old debut album with the critically loved—but commercially disappointing—"Blanket" (Talkin Loud/Mercury).

Within two months of the August release of his poor-selling, stateside-recorded "Juxtapose" album, **Tricky** has parted from Universal/Island. With hope, in first-quarter 2000 Universal/Island will release the eclectically charged sets "As Far As I'm Concerned" and "Swimmer," by maverick talents **Me One** and **Akure Wall**, respectively.

Mustaq, a former member of agit-prop group **Fun'da'mental**, will reintroduce himself with a new band and an EP on Mercury during first-quarter 2000.

On the female front, Manchester-based **Martay** scored her first solo hit with the multi-format-mixed "Gimme All Your Lovin' 2000" (Riverhorse), using a cleared **ZZ Top** sample. Currently recording her sophomore set, **Phoebe One** finally bagged her first top 40 hit, "Get On It," on the U.K.'s official Chart Information Network sales chart, though her impressive multi-format album "L.O.N.D.O.N. Style" (Mecca) failed to attract sales.

Colin Crook, aka **Born2B**, says he's "in talks with Loud Records" regarding the future releases of his old-school "Rap Archives" compilations. The American label will also have first refusal on his Hustlerz Inc.'s "The Last Guv'nor" album, planned for an early-2000 release. Crook is currently working on comeback material for **MC Merlin**, who went on hiatus after the release of his 1992 Sire/WEA album "The New Rap Messiah."

U.K. rap was visually and aurally documented by the "State Of Play" (All Good Productions) video and the compilation project "If It's Not 100% U.K. Hip-Hop You Can Have Your Money Back" (SSR). Meanwhile, home-grown club and radio DJs continued to highlight domestic product.

Taking a further peek at what's ahead for 2000: Hip-hop cements its global impact with news that the annual How Can I Be Down? music convention will be held for the first time in London May 11-14, 2000.

SACM FIGHTS ROYALTY RULING

(Continued from page 8)

is very important for modern Mexico as a general approach to doing business."

One source says SACM's appeal may be "a face-saving move" by SACM president Roberto Cantoral, who was just elected to a new four-year term.

Sources close to the SACM case assert that SACM's ire toward the publishers is rooted less in collection procedure than in personality conflicts among executives from SACM and EMMAC.

As the SACM case crept along, Larrea and Casonu say several major publishers have been negotiating with SACM for the past several years in an effort to jointly collect funds, with the publishers collecting mechanicals and SACM collecting performance royalties.

However, one condition of a joint working plan, says Casonu, is that SACM must release performance monies to publishers that have been held by SACM since late 1994.

"SACM has to recognize that it lost the decision and this decision has put us in a much better position to negotiate, because in the past we negotiated a lot, and they were still being a bit hard with regards to paying [performance] money," says Casonu. "But now with the verdict . . . they recognize that they have to turn over the money."

SACM's Larrea disagrees, saying the society is not obligated to turn over the money to the publishers, because the money was awarded to SACM by a judge in a ruling in 1997. That ruling ended an unsuccessful case for the publishers in which they tried to disclaim SACM as their representative for performance collections.

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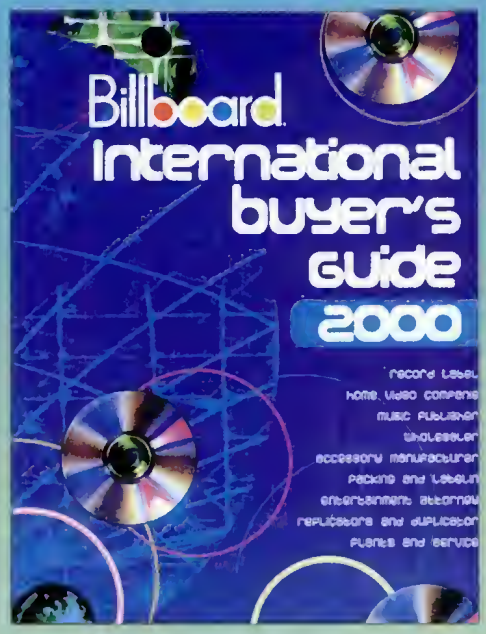

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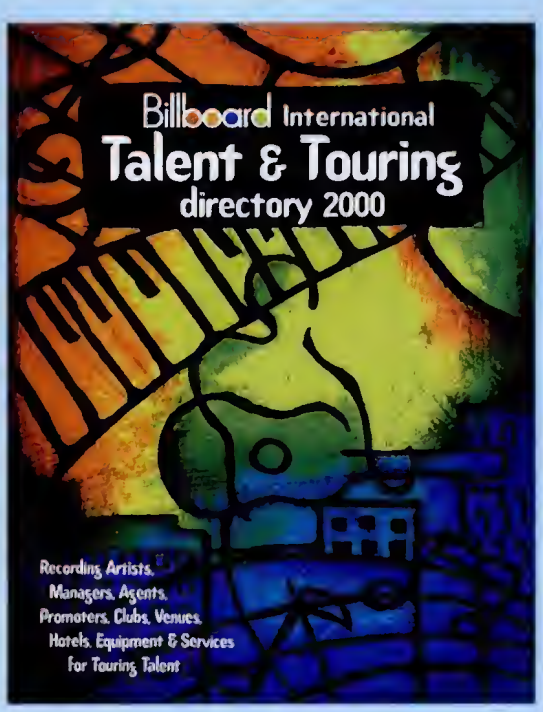

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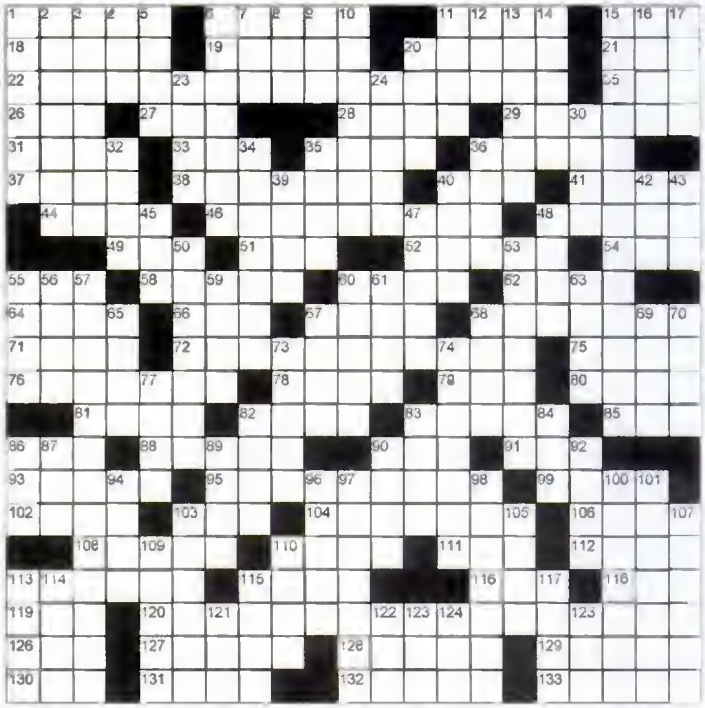
BDTT3160

Millennium Musicians

By Matt Gaffney

Waiting for the latest teen idol to finish puberty? Waiting for your 10-year-old to show you how to download a song? Pass the time with this gift from the editors of Billboard. We hope you will find it challenging and amusing. Best wishes for a happy and successful new year.



Across

1 It may be heavy
6 Stravinsky's "no's"
11 Mick Jagger's are big
15 Autograph-seekers, maybe
18 Heart hit
19 Count in jazz
20 The M in BBMA
21 From ___ Z
22 "You Should Hear How She Talks About You" singer
25 Duran Duran song
26 Yo-Yo's family
27 Pieces to be played
28 Impulsive
29 Straight quality
31 Adam and others
33 "Interview With The Vampire" actor
35 Prefix with "space" or "smith"
36 Virgin, say
37 Bandit's take
38 Stereo knob
40 Janie's possession
41 Tournament freebies
44 Spielberg's private
46 Funky Bunch leader
48 Partner of 124-down
49 Stands cheer
51 Reggae relative
52 Non-buying arrangement
54 Apr. and Oct.
55 Cooke of soul
58 Medium-distance races
60 Kind of party
62 Ike's lady
64 "Jam ___"
66 Noted 36-across
67 Public Enemy's "___ Of A Black Planet"
68 Simon & Garfunkel title word
71 Part of NIN
72 "Blinded By The Light" singer
75 Memo letters
76 Big name in gospel
78 "___ Rock"
79 Joplin's style
80 "Paradise City" vocalist
81 Working
82 Actress Bancroft
83 Windshield need
85 Beverly Sills, ___ Belle Silverman
86 Lionel Richie's "You ___"
88 Second-largest city in Japan
90 Indie's Phair
91 Rubber ball color of song
93 Favorite son of Hibbing, Minn.
95 Country star who sings "The Strong One"
99 Future tulip
102 Rep. rivals
103 Stone Wood
104 ___ stockings
106 Beatles movie/song/album
108 "Wicked Game" name
110 Lightning amount
111 "___ Blue?" (1929 hit)
112 Christopher Cross' advice
113 Kiss uses a lot of it
115 Schedule
116 Seventh Greek letter
118 O.J. trial letters
119 Brewski
120 "Pictures At An Exhibition" composer
126 "Make ___ double"
127 Smithers' boss
128 Country Music Hall of Famer Ford
129 Northwestern pole
130 Restaurant section, for short
131 Suit to ___ (fit perfectly)
132 Must have
133 Save for later

Down

1 Cat or man
2 Ms. Rigby
3 "War And Peace" author
4 "Living In Clip" artist DiFranco
5 Elvis Costello's "___ Than Zero"
6 The Knicks or the Bulls
7 West African staple
8 Conductor ___-Pekka Salonen
9 David Bowie's ___ Machine
10 It may shroud something
11 Green
12 Ending for harp
13 Cobbler's home
14 Moneyless suitor, to TLC
15 Brian Warner, to the world
16 "Sittin' On The Dock Of The Bay" singer Redding
17 Sound Will Smith uses to "Shake The Room"
20 "You make ___ mad!"
23 Belgrade resident
24 Setting for Mozart's "Die Entfuehrung Aus Dem Serail"
30 Big name in country
32 Hollywood Walk of Fame item
34 Jewel, for example
35 "Lonely Boy" singer
36 Suzanne Vega classic
39 Torah holders
40 Brady who headed the Silver Platters
42 Green prefix
43 Part of DOS
45 Natalie's dad
47 Car protection
48 Diamond who's gone platinum
50 Herman's ___
53 Wasp weapon
55 "___ told!"
56 Tennis star Kournikova
57 Part of Spinal Tap
59 "March Madness" org.
60 Tommy's plea
61 "There you have it!"
63 "___, far, wherever you are . . ."
65 Take ___
67 "The Nanny" portrayer
68 Keep the beat, perhaps
69 Guitar holder
70 Olympic sword
73 Europe's "The ___ Countdown"
74 State where Linda Ronstadt was born
77 Scar, for one
82 Related
83 Pink Floyd's "___ You Were Here"
84 Southern fighter, for short
86 Put two and two together
87 Alternative to white
89 "Cornflake Girl" singer
90 "___ Night" (Traveling Wilburys hit)
92 Dolt's comments
94 Wimbledon winner, 1975
96 Started
97 The Dead ___
98 Arch rivals
100 The Fixx's "One Thing ___ Another"
101 Turn signal
103 Remove violently
105 Drummer Puente
107 Request to a pianist
109 Cuban music style
110 Springsteen's moniker
113 Bob Seger's street
114 Type of sax
115 ___ King ("Stand By Me" singer)
117 Painting, singing, etc.
121 Rap's Dr. ___
122 Shaft stuff
123 "A," to Celine Dion
124 Vicious of punk
125 "I ___ You Babe"

Music-related crossword puzzles can be found weekly at www.billboard.com.
For answers to this week's puzzle, see page 91.

AFTER THE SALE: LABEL FOUNDERS REFLECT

(Continued from page 5)

Rosen, who co-founded GRP Records with David Grusin in 1978. The pair sold the label to MCA in 1990 and in 1995 cut their ties with the company.

"We were looked on as a contemporary jazz label, and that's how we marketed it," says Rosen. "That focus seems to have gotten lost."

Like Grusin and Rosen, Island Records founder Chris Blackwell moved on to new ventures after selling his operation. But some label founders—such as Ahmet Ertegun at Atlantic—have stayed on to steer their course after a sale.

This is the same path, of course, that many of the next century's seminal labels will take as they mature. Imprints are being born now at the hands of young entrepreneurs in all genres of music and with a wide array of visions for them. Some will exist only online, others will tap the grass roots, and a few will reach mass-market commercial heights.

"The more companies merge and buy out other companies like Def Jam, [the more] new music will come along," notes Russell Simmons, who relinquished ownership of Def Jam Records (with co-founder Lyor Cohen) to Universal Records in 1998 but still maintains close ties with the label. "Look at Cash Money and No Limit: They don't need anybody. These are young entrepreneurs who won't split the pie for no reason."

Blackwell, who recently founded Islandlife, believes that the basics of starting a record company today are "pretty much the same. I delivered the records myself in the early days of Island, and that's what applies today for any small, independent record company," he says. "But now things have gotten so bogged down by documents and contracts, being in the record business isn't as free-form and fresh as it was."

Which of the new labels will ultimately stand the test of time remains to be seen. The list of those that have earned that distinction in *this* century is long. Here, Billboard looks at a few of the many formed this century that grew out of their founders' visions and left a lasting mark on the music business and in the minds of music fans.

ATLANTIC RECORDS

With a $10,000 investment from his dentist, Vahdi Sabit, Ahmet Ertegun partnered with Herb Abramson of National Records to launch Atlantic Records in 1947.

The rest, as they say, is history.

After its first few years, Atlantic became much more specialized in R&B and jazz, Ertegun notes, with very few outside projects. "Jazz became even more important after my brother, Nesuhi, joined the company in '53," he says. "Jerry Wexler joined the company at around the same time. We had great growth then, signed more important artists; we worked well as a team.

"In the early '60s we became interested in the white rock'n'roll movement: Buffalo Springfield, out of which came Crosby, Stills & Nash; the Rascals; Cream with Eric Clapton; Yes; Led Zeppelin; the Rolling Stones," he says. "Jerry was always more interested in R&B, like Aretha Franklin and Otis Redding."

In 1967 Ertegun sold the label to Warner, and he has stayed on board since. He currently holds the position of co-chairman/co-CEO of the Atlantic Group.

"Both Jerry [Wexler] and Nesuhi were intent on cashing in and developing some sense of security," Ertegun says of that decision. "I didn't want to sell. On the other hand, I didn't want to buy them out, because I needed both of them. So, we sold the company with a three-year employment contract. At the end of the contract, [Steve Ross] talked me into staying for another two years. He kept buying us over and over whenever a contract was about to expire."

Ertegun eagerly looks ahead to the new century and the changes it, too, may bring. "Music doesn't change from year to year. It's imperceptible. In 10 years, though, you see incredible change. It's like if you see a child

ERTEGUN

every day, you don't see any noticeable changes. But if you don't see the child for a long time, you see dramatic change. Music changes in ways you don't necessarily see as it's changing. It discards some parts and acquires other things."

MOTOWN IN TRANSITION

Berry Gordy Jr., who founded Motown Records in 1959, quickly developed a reputation for signing and molding hit talent, and he was a writer and producer on many of the label's hit songs. In 1964 Motown had its first top 10 and No. 1 hit on The Billboard Hot 100 with Mary Wells' "My Guy."

During the 1960s Motown was a hitmaking machine, with a roster that included the Supremes (later renamed Diana Ross & the Supremes), the Temptations, Marvin Gaye, Smokey Robinson & the Miracles, and Martha & the Vandellas.

In 1971 Motown moved its headquarters to Los Angeles, and Gordy expanded his empire to include Broadway musicals and feature films.

In the 1980s, with the departure of longtime artists, Motown was widely perceived as a label on the decline. In 1983 it signed a distribution deal with MCA. In 1988 Gordy sold the label for $61 million, with the majority stake being held by MCA and Boston Ventures. That same year, Jheryl Busby was named president/CEO of Motown.

The 1990s have seen dramatic changes for Motown. In 1991 it switched distribution from MCA to PolyGram. In 1993 PolyGram acquired Motown for a reported $301 million. The biggest act Motown produced in the '90s has been multi-platinum group Boyz II Men. The label also had its first major rap star with Queen Latifah.

In 1995 Motown began a new era as Busby left the company and was replaced by Andre Harrell, former Uptown Records founder/president. Motown also relocated its headquarters to New York that year. Harrell exited Motown in 1997 and was replaced by George Jackson. Jackson's reign at the top of Motown was also brief; he left the label in 1998.

Jackson's successor is current Motown president/CEO Kedar Massenburg, founder of Massenburg Entertainment, the company known for making Erykah Badu a star.

In 1997, due to changes at PolyGram, most of Mercury Records' R&B artists moved to Motown.

As part of the Universal/PolyGram merger, Motown was absorbed under the Universal Music Group and experienced significant layoffs. As the '90s end, Motown legends Robinson and Wonder are among the artists still on the roster. The Temptations—having returned to Motown several years ago—scored a platinum album with 1998's "Phoenix Rising." Motown has also been enjoying commercial success with 702 and Brian McKnight.

McKnight manager Herb Trawick, president of the Trawick Co., says, "Brian has been through four records and five different label presidents. We've had corporate upheaval for every single record, whether it was an external merger, large parent corporation issues, or internal senior management being moved around out of our control . . . But, frankly, we've learned how to work through it."

A&M RECORDS

Founded by Herb Alpert and Jerry Moss in 1962, A&M Records debuted in 1962 with "The Lonely Bull," a single by the Tijuana Brass featuring Alpert. The label would go on to rack up scores.

In 1990 Alpert and Moss sold A&M to PolyGram for $500 million. At the time of the sale, A&M was the largest independently owned record company in the world.

In 1995 Alpert and Moss founded Almo Sounds, distributed by Geffen Records. Three years later, Almo Sounds signed a U.S. distribution deal with Interscope Records.

Earlier this year, Alpert and Moss filed a motion in California Superior Court in Los Angeles, seeking to add Universal Music Group as a defendant in a suit they lodged in 1998 against A&M and PolyGram N.V. (Billboard, July 10).

According to the duo, the consolidation of Universal's and PolyGram's music interests, which took place last year after Seagram's purchase of the company, violated a provision of the A&M/PolyGram purchase agreement guaranteeing A&M's integrity as a label for 20 years.

Like David Geffen's Geffen Records, A&M was hard-hit in the merger, with many of its staffers let go as it was combined into the new Interscope Geffen A&M label group.

ISLAND'S LEGACY

Before Island/Def Jam, there was Island Records.

Island was founded in London in 1959 by Chris Blackwell. The label became a force to be reckoned with when it signed Bob Marley & the Wailers and introduced the pioneer reggae act to a worldwide audience.

Island's association with Marley put it firmly on the musical map, and in the 1980s the record company further cemented its status as a world-class label with the rise of Irish rock group U2 and a career comeback for Steve Winwood. The label also continued to sign acts—such as Tom Waits, the Pogues, and Buckwheat Zydeco—that, although never reaching the superstar level, received widespread critical acclaim. The Marley catalog continued to be one of the label's largest sources of revenue.

In 1989 Blackwell sold Island Records and film/video division Island Pictures to PolyGram for a reported $300 million, and he became Island Group chairman. In the '90s Island experienced its largest commercial successes with such artists as U2, Melissa

BLACKWELL

Etheridge, and the Cranberries.

Blackwell exited from his position and from the PolyGram N.V. board in 1997 amid reports of friction between Blackwell and then PolyGram chairman Alain Levy. In 1998 Blackwell launched Islandlife, which includes record labels Palm Pictures and Rykodisc; licensing entity Bob Marley Music Inc.; film/audio company Manga USA; and publishing company Blue Mountain Music.

In an illustrious career that spans more than 40 years, Blackwell considers his greatest achievement to be "helping reggae find a larger audience. I was very fortunate to be in the right place at the right time: London in the '60s. The sensibilities of rock were similar to the sensibilities of starting a record company."

The label group known as Island/Def Jam Music Group was formed earlier this year as a result of the Universal/PolyGram merger. Island/Def Jam consists of an artist roster culled from Island Records, Def Jam Records, Mercury Records, and their associated labels.

Blackwell has little to say about Island/Def Jam except, "It's hard for me to judge what's going on at that company. It's possible for it to have the same spirit. But once Island was merged into a larger company, it wasn't really possible to be the same company that it used to be."

DEF JAM: PIONEER LABEL

Behind the other half of Island/Def Jam's name is one of hip-hop's biggest success stories. Def Jam Records was founded in 1984 as an indie rap label by Rick Rubin while he was attending New York University. Rubin's partner in Def Jam was Russell Simmons, who first came to Rubin's attention through Simmons' ownership of Rush Productions, a management company that represented Run-D.M.C. and Kurtis Blow.

Def Jam grew to become widely considered the most influential rap label of the '80s, with hit crossover acts like LL Cool J and Beastie Boys. The latter act earned the distinction of having the first rap album (1986's "License To Ill") to hit No. 1 on The Billboard 200. In the '80s Def Jam partnered with Columbia Records for promotion, marketing, and distribution.

In 1988 Rubin left Def Jam to launch Def American Records. That same year, Def Jam lost Beastie Boys, who signed with Capitol Records. Simmons soldiered on, and Def Jam ended the '80s with more hits from LL Cool J and the rise of rap supergroup Public Enemy.

In 1990 Simmons, with a desire to expand the business, formed Rush Associated Labels (RAL), which fostered hip-hop acts from Def Jam and various imprints such as Violator and G-Funk. Those labels have since parted ways with Def Jam.

In 1994 PolyGram acquired 50% of Def Jam/RAL for a reported $33 million. Def Jam then severed ties with Columbia and switched affiliation to PolyGram. Although Simmons remained chairman/CEO of Def Jam, he began to spend more time on Rush Communications, which has spawned various enterprises.

In the late '90s Def Jam experienced a resurgence with its association with Roc-A-Fella Records, home to hitmaking rapper Jay-Z. In 1998 PolyGram was acquired by Universal Music and parent Seagram. Earlier this year, Universal acquired the remaining stake in Def Jam, which was co-owned by Simmons and for-

SIMMONS

mer Def Jam COO Lyor Cohen, who is now co-president of the Island/Def Jam Music Group. Def Jam's senior management team includes president Kevin Lyles, and Simmons still retains close ties with the label.

Looking back on his reason for selling the label, Simmons says, "I originally sold half of Def Jam for the artists. Before I sold half the label, we had records that weren't being distributed properly, and we needed a company like Sony/Columbia to increase our distribution."

He continues, "Kevin Lyles had issues with a half-owned company and the challenges involved in getting access to resources when the label wasn't completely owned by Universal. Now that the label has been completely sold, Def Jam has access to more money. The sale was all about giving the artists a greater opportunity to develop. It was worth the sacrifice."

This story was prepared by Carla Hay, Michael Paoletta, and Irv Lichtman.

Universal: 1 Year Later

WITH MERGER BEHIND IT, UMG LOOKS AHEAD

(Continued from page 5)

its existence.

In domestic market share, the new UMG led with 26.9% of all albums sold for the first nine months of 1999, compared with a combined 23.6% share for the two separate companies in 1998. Global market share is said to be about 21%-22%.

Moreover, UMG's cash flow (earnings before interest, taxes, and noncash charges) is expected to exceed $1 billion this year—a record for a music company and impressive at a time when other music companies' earnings are declining. Profit margins, executives indicate, are greater than the 11%-12% industry average.

HACK

And executives say that they have exceeded the $300 million annual cost savings that parent company Seagram promised Wall Street when the merger was announced.

"We're taking a lot of costs out of the system and increasing market share at the same time," says Morris.

But the feat has not been achieved without pain, and it doesn't mean that Universal's challenges are all behind.

More than 2,000 people out of the combined work force of 15,000 lost their jobs worldwide when the labels, distribution companies, and corporate and back offices were combined. Nearly 200 acts were cut from U.S. rosters alone, which caused some declines in revenue but increases in profits.

"The most difficult parts were the casualties in personnel and the slimming of the rosters," says Morris. "There was a human toll in that."

Bruce Hack, vice chairman of UMG, says the projected savings were not only higher than expected but were achieved ahead of schedule. He says the company decided it was more responsible to let employees and artists know quickly where they stood. He adds, "We were able to put together all-star teams of executives from two companies. Shame on you if you can't make an awful lot more money than expected."

In creating this large music company, UMG consolidated many of the labels it inherited into new label groups and reshuffled management.

"We started with a clean sheet of paper and tried to create a company stronger than the two companies that created it, and I think we succeeded," says Zach Horowitz, president/COO of UMG. He adds that the consolidation is complete and any further changes will be part of the "normal course of business."

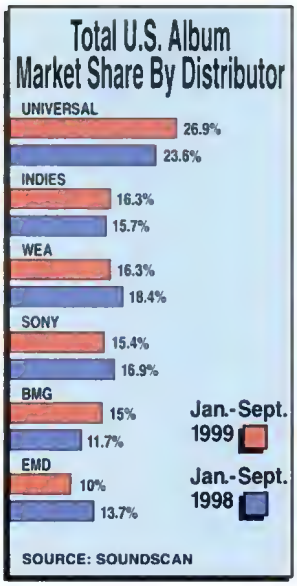
Now UMG faces the challenge of rebuilding some of the legendary labels it acquired that have been weak in recent years, like Motown, Geffen, Mercury, and A&M.

Meanwhile, UMG has committed well over $100 million to new-media projects. Seagram president/CEO Edgar Bronfman Jr. told investors recently that the company would spend what it has to in order to be competitive in this area.

That has meant the formation of an E-commerce joint venture, GetMusic, with BMG Entertainment, and the pursuit of a secure digital-downloading system for music, code-named Nigel, in another venture with BMG. Beyond that, Universal has become the first major record company to create an Internet label, Jimmy and Doug's Farm Club, named for Morris and Interscope Geffen A&M (IGA) co-chairman Jimmy Iovine (see story, page 80).

CAPARRO

Aside from the domestic and digital challenges, there remains the task of guiding a vastly restructured international record company. Morris says Jorgen Larsen, chairman/CEO of Universal Music International, has had the "most difficult job" because he "had to put our small Universal [international] company into this enormous PolyGram company" (see story, page 5).



UMG has maintained a leading market share overseas by building on PolyGram's strong local repertoire and by exporting U.S.-based stars like Mercury Nashville artist Shania Twain, who was the company's biggest worldwide seller, having moved 21 million units.

In the U.S., pop music has been divided into four label groups, two on the East Coast, two on the West Coast.

New York-based Island/Def Jam Music Group has been successful on the strength of top rap releases from Def Jam, which had been a PolyGram joint venture. But rock and pop offerings from Island and Mercury Records have been relatively weak, and executives say they are in a rebuilding stage.

A BLENDING OF CULTURES

One of the most difficult tasks of the consolidation lay with Island/Def Jam. Executives were charged with creating a new company from the blending of three companies with varying cultures—Island, Mercury, and Def Jam. The rosters were pared from 250 to about 60 acts.

"The whole process of integration was very difficult for our company," says group chairman Jim Caparro, who had been president of PolyGram's distribution company. "We had individual assets, and we took the best from each and added to it. It represented a significant challenge, but it also created an opportunity."

LEWINTER

The second goal was to put a team in place to manage the creative direction of pop and rock, which has happened with the hiring of Jeff Fenster as head of A&R, complemented by Paul Pontius and Louis Largent.

Each of the A&R executives was sought after, and "for us to sign these guys, they must have believed in our collective vision," says Lyor Cohen, co-president of Island/Def Jam. "They saw the opportunity that we have with a really fresh palette, and they wanted to be a part of a brand-new thinking, fashion-forward, new millennium record company."

The third thing, says John Reid, co-president of the label group, was establishing Def Soul as a potent brand. Already, the label is off to a good start, thanks to releases from Montell Jordan, Sisqo, and Dru Hill, he says.

ROBERTS

Going forward, the Island/Def Jam group will embrace the street marketing tactics of the Def Jam label and apply them to the rock music marketplace. Reid says the company wants to build acts so that radio promotion is the last stop in the marketing campaign, not the first.

Executives say the label group is "extremely profitable" but decline to give a figure.

The other New York-based pop label group, Universal/Motown Records Group, combined Motown with Universal Records, a label that Morris himself began before he was named chairman/CEO of the entire music company.

Morris says he remains involved "in particular with Universal because I founded it and it allows me to stay current with new music." Sources say Monte Lipman is expected to be named president of Universal Records.

Mel Lewinter is chairman of the Universal/Motown group. He credits Morris, a longtime associate of his, with assembling teams that work well together and creating stable environments for artists and employees.

Many UMG executives agree that the social integration of the two staffs and their willingness to work together—commonly a thorny issue in major mergers—have been, to quote one executive, "phenomenal."

INTERNAL JOCKEYING

This is most impressive given the pain of massive layoffs that followed the merger and the internal jockeying that went on to avoid the corporate ax. Some observers termed the early days following the merger a "land grab" among labels and executives trying to ensure themselves a place in the new company.

URIE

Even among those left standing at the reborn Universal, integration wasn't free of pain. The company faced immense logistical challenges and human-resources decisions. New music units, distribution networks, management teams, and staffs all had to be created and integrated. Back-office functions and computer systems had to be standardized.

"Being on the inside you still had to try to manage the integration process,

(Continued on page 80)

Universal Music Grows Catalog With Spree Of Signings, Renewals

BY IRV LICHTMAN

NEW YORK—With its global executive and support functions in place, the Universal Music Publishing Group has been doing of late what major publishers do: maintaining its profile by making deals.

"We've completed 25 deals in the last six to eight months, representing an investment north of $50 million," says David Renzer, worldwide president of Universal Music, who took on the added responsibilities of the PolyGram catalog following the companies' merger.

"A lot of deal-making at first was meant to stabilize the existing roster of talent," Renzer says. "Now we are also investing funds to bring in new catalogs and writing talent."

In the first financial report from the combined publishing catalogs—constituting the world's third largest after EMI and Warner/Chappell—Renzer says that in the new fiscal period so far (running from June to June), the company is running 18% ahead of the previous year in earnings before interest, taxes, depreciation, and amortization, on a *pro forma* basis based on fiscal 1999. The company does not break out its financial standing in dollars.

"With 40 offices, we're truly global now," says Renzer. The group's staff count is at about 250, about one-third of the combined total of both Universal and PolyGram before the merger.

One specific acquisition possibility Renzer will not discuss is the reported availability of Jerry Moss and Herb Alpert's sturdy Rondor catalog. Although he will not officially acknowledge, in line with other major publishing executives, receipt of a prospectus on Rondor, Renzer leaves little doubt that the price of such a purchase—ranging, some insiders say, from $200 million to $350 million—is not beyond the investment capacity of Universal parent company Seagram.

RENZER

In his recent deals, Renzer has been active in a number of different territories. In the U.S., he has made a "landmark deal" with hitmaker Glen Ballard, renewing a relationship that goes back 22 years in the Universal/MCA family, and has made catalog and future deals with writers Gary Burr, Matraca Berg, and three Nashville catalogs owned by Pat Higdon, who runs Universal's Nashville office.

In addition, he has brought into the renewal fold such other U.S. entities as Holland, Dozier and Holland's Gold Forever Music catalog; writers Carl Sturken and Evan Rogers; and Brian McKnight, one of three Universal artists on the Billboard singles charts. Two others who have recorded Universal material are Donell Jones and Faith Hill.

A subsidiary company, Universal Publishing International, has made a renewal deal with rock supergroup U2.

In the U.K., Universal has made deals with Wayne Hector, S Club 7, Matt Rowe, and Norman Cook; acquired Dave Stewart's Anxious Music; and made an administration deal with Broadley Music.

In Sweden, best-selling writer/artist act Aqua joins the Universal catalog, while in Holland, an administration deal has been struck with Vengaboys' Violent. In Germany, Javier Naider's 3P-Pelham Power Productions is now in the Universal family. In France, Universal has acquired Eddie Mitchell's catalog. In Australia, Universal has made a deal with writer Paul Begaud.

In some further fine-tuning of the executive staff, Renzer has promoted Ivan Alvarez to senior VP of Latin America; he will continue to run Latin operations out of Miami. Latin expansion is indicated by the presence now of 11 offices in 10 Latin countries, Renzer notes.

In Southeast Asia, Douglas Chan, who ran the PolyGram Records label in that territory, will head Universal operations out of Hong Kong. Also based in Hong Kong is John Reston, head of administration affairs—a function, Renzer notes, that has special significance in an area that still requires strong "income tracking and tightening."

POLYGRAM-BRED ACTS HELP PROPEL INTERNATIONAL GROWTH

(Continued from page 5)

PolyGram's catalog assets are also delivering. A greatest-hits package by Abba, for example, has been a huge hit in Spain, while in the U.K. it was the year's third-largest-selling album through November. The first two? Twain's "Come On Over" and Boyzone's "By Request."

"There were some very good PolyGram companies, which, in some cases, are getting better [as part of Universal]," says Rick Dobbis, former president of PolyGram Continental Europe and now executive VP of Sony Music International. "There were some very good PolyGram companies which are now being poached. And there are some very good Universal people around the world who are now taking responsibility over a wider range of artists and repertoire."

Norman Cheng, who was president of PolyGram Far East and now holds a comparable Universal post, says, "The restructuring of any company is never an easy task, and there have been some tough decisions made. This should come as no surprise. However, the integration has been far smoother than I could ever have hoped for."

Cheng and Dobbis were both part of PolyGram's seven-man executive management under president/CEO Alain Levy; they took separate paths when Seagram's bid shattered that team. Cheng, a 30-year PolyGram veteran who now reports to Universal Music International (UMI) chairman/CEO Jorgen Larsen, says that in his region most of the two firms' pre-merger executives have remained. "They are more motivated than ever and have built some good new, young teams around them."

They will need all that motivation and youthful energy. The company is falling short of the revenue targets set for its current fiscal year, which runs to June, sources at the company say. Says one, "We'll really need the hits in the first quarter [of 2000]. We're all behind." Comments another, "We obviously set an aggressive budget, but we got a lot of slippage from one quarter to another, and some releases might fall out of the financial year altogether. So it will be tougher than we thought two or three months ago."

TERRITORIES ON TRACK

Yet significant individual territories are on track, and Universal Music U.K. chairman/CEO John Kennedy confirms that his company is one of them. "It *was* an aggressive budget. People would have looked at it and said, 'They're mad.' But we weren't mad, and we're going to deliver it." Albums by Twain, Boyzone, Texas, and Abba are contributing, and the firm held as much as 36% of the local album market during August.

In neighboring France, Universal president/CEO Pascal Negre is experiencing difficult trading conditions—he may have to make do with a 35% market share, compared with 37% the previous year—but the company placed nine albums in the top 20 at the end of November.

In Germany, Universal has major hit albums by Metallica, Rieu, Adams, Die Aerzte, Bloodhound Gang, and Enrique Iglesias and is estimated to have increased its market share this year to 28%, three points ahead of '98. "That's the best compliment for us and our staff," says company chairman/CEO Wolf Gramatke.

Universal Music Netherlands is also in good shape, fueled by the global popularity of Andrea Bocelli. The Italian tenor is signed to Polydor Holland for the world (excluding Italy) for his "pop" recordings, and the income derived from their international sales flows back to the Dutch company.

"The 'Sogno' and 'Romanza' albums have together sold more than 7 million copies in 1999," says Universal Music Netherlands president/CEO Theo Roos.

Peter Bond, regional president of UMI operating companies in Australia, New Zealand, and Africa, says his zone is "tracking close to budget for fiscal 2000" and that it is in line to reach integration cost-saving targets. In Australia, business has been boosted by Twain's "Come On Over," which recently hit 1 million sales (Billboard, Dec. 18). Universal insiders say Japan is not delivering its numbers, but Norman Cheng counters that the current quarter will be strong, fueled by a chart-topping Masayoshi Yamashita album.

Universal companies worldwide were anticipating a pre-Christmas release date—and the accompanying holiday action—for Aqua's new album, and the delay until February has been a disappointment.

Likewise, UMI executives will be mortified if the new U2 studio album slips out of fiscal 2000. The Irish band is signed to Universal's U.K. company, and Kennedy says, "We'd love to have it in the second half [of Universal's financial year]. I suspect that's less likely now, but as always, we just want the right record—and when the right record's finished, that's the right time."

RULED BY WALL STREET

Financial analysts will fret over delays involving a major act like U2. "I am concerned that we're ruled by Wall Street," admits one top Universal executive, "and that each quarter, everyone around here panics." Says another UMI major-market chief, "If U2 slips, it costs you tens of millions of dollars in revenue. Everything you lose from the top costs your bottom line more. But I'm not pessimistic. We have a very good chance of reaching our budget. Jorgen [Larsen] is very aggressive on all of these things."

Larsen is respected by many of the PolyGram executives who have survived the merger, especially for his sophisticated grasp of the international market. This is seen as essential at a company that is resolutely American under chairman/CEO Doug Morris.

"Would we not have had Jorgen, it would be worse," comments one of the major's senior European officers. "Doug is a great character and great with artists and so forth, but he's still very American."

Nevertheless, flexibility and enterprise appear to be hallmarks of the post-merger Universal in various countries, according to retailers polled by Billboard. Marcelo Affonso, product manager at Brazil's 10-store Saraiva chain, says the local UMI company headed by president Marcelo Castello Branco is "much more accessible when you bring them new projects or concepts."

Sony Escarilla, operations VP at 55-store Odyssey Records and Tapes in the Philippines, says the chain's sales of Universal product have improved this year.

Morgan Williams, managing director of Australia's Central Station chain, praises Universal managing director Paul Krige for retaining a "small label" way of doing business, axing middle management, maintaining strong links with independent retailers, and introducing sales and profit incentives for the trade.

Not every merchant is as positive. "To be frank, I don't think [the merger] has gone smoothly at all," says Stuart Fraser, HMV's commercial director for greater China and Southeast Asia. "They've definitely had some integration problems, where they've moved warehouses and that sort of thing."

In Malaysia, Tower Records director of operations Chris Bauer says the new Universal's service and fill rates have been "dreadful." However, he hopes a new warehousing venture with Sony will improve things.

Uwe Imhof, managing director of Germany's 250-store alliance aMM, mentions a protracted transitional phase for the merging companies. In Italy, Alfredo Conti, managing director of the Messagerie Musicale megastores, says there were delivery delays in Milan and Rome.

BETTER ENVIRONMENT?

For employees, the new Universal Music may provide a better working environment than PolyGram—at least for those who were kept on the payroll. "It *is* a more human place to work," says one European insider. "We don't kid ourselves: If our numbers are bad, we'll be fired anyway, but they are certainly trying to be more human."

Henrik Ostling, a Universal Music Sweden business affairs manager who recently left for indie Bonnier Music, says, "It's not as hierarchical as it was at PolyGram."

Another major-market executive says, "There was a lot of threatening [at PolyGram]. Here it's nicer. You don't hear the 'f' word all the time. We still fire people . . . but we do it in a more human way."

Earlier this year, Larsen told Billboard that of approximately 2,800 people who lost their jobs worldwide because of the merger, some 1,100 were outside North America. In the larger territories, the takeover produced scores of layoffs, such as in the U.K.

"We did lose something like 70 or 80 people," says Kennedy. "To those people, there was obviously a huge disruption to their lives, and I don't want to make light of that."

At the German company, 120 jobs were lost, according to Gramatke. "We found fair and mutually acceptable solutions with the employee councils," he says. In France, some 70 staffers were laid off. "We moved very quickly in order to turn over a new leaf," says Negre. "It was done in 90 days."

Some of those who left, and who were obliged to sign confidentiality clauses in contract settlements, are less charitable. "The people who were at PolyGram who [Universal] didn't continue with were not treated well," contends one high-ranking ex-PolyGram executive.

Alex Abramoff, who departed as president of Mercury Music Entertainment in Japan in June, warns of a potential danger. "The merger's success will depend on whether the organization can provide an environment for its labels to preserve their proper identity," he says. The concentration of music industry power into fewer hands will lead artists to demand greater individual attention from those companies, in his view. "An organization that has become too corporate may not have the necessary flexibility."

'FISHING IN THE SAME POOL'

Meanwhile, the London-based international marketing division commanded by UMI senior VP Max Hole largely subordinated the PolyGram infrastructure with the exit of such seasoned executives as David Munns and Jay Durgan. "Max is doing a good job," says one high-ranking Universal executive in Europe, "but the entire international marketing situations in the company are very strange. All the [Universal Music Group] labels in the States have their own international people. Then we have this enormous army under Max.

"We are all under pressure to send people all over the place. The U.S. people want to make their point, so they invite our people here, there, everywhere: Mary J. Blige listening sessions in New York and the like. You can't go to all these things unless you want to lose money. So you have these American international managers and the London international managers all fishing in the same pool."

A long-serving PolyGram operating-company chief in Europe who has made the transition to Universal identifies the issue in broader strokes.

"PolyGram was a European-led global company taking the perspective that wherever the business came from, it was good," he says. "It comes from Japan? Fine. Comes from Latin America? Great. Scandinavia? Cool. But the Universal view is that, 'If we're doing well in America, then we should do well with these [American] artists globally. They'll travel.' And as we all know, some of these artists don't travel like they used to."

Rick Dobbis, who spent 10 years at PolyGram in the U.S. and Europe, puts it another way. "When you buy something, you pay a price because you've put a value on what it is. If you don't take advantage of that part of PolyGram, you're not taking advantage of its real value. But everybody's got a different style, and it may very well be that, over time, the balance will come back."

This story was prepared by Mark Solomons and Adam White in London, with reports from Remi Bouton in Paris; Diane Coetzer in Johannesburg; Christie Eliezer in Melbourne, Australia; Mark Dezzani in San Remo, Italy; Charles Ferro in Copenhagen; David Gonzales in Cavite City the Philippines; Howell Llewellyn in Madrid; Kai R. Lofthus in Oslo; Steve McClure in Tokyo; David McNickel in Auckland, New Zealand; Graeme Nesbitt in Kuala Lumpur, Malaysia; Wolfgang Spahr in Hamburg; and Latin bureau chief John Lannert.

Universal: 1 Year Later

The Universal/PolyGram merger of the past year was not without its executive upheaval. Following is an update on some of the key players who exited amid the transition.

- **Mike Allen,** formerly managing director of Mercury Records Australia, is now VP/GM of pop marketing at EMI Music, based in London.
- **Roger Ames,** formerly executive VP of PolyGram and president of the PolyGram Music Group, is now chairman/CEO of the Warner Music Group, based in New York.
- **Johnny Barbis,** who was president of Island Records, was named VP of the Island/Def Jam Group after the merger. He exited in July; his plans are unknown.
- **Bill Bennett,** formerly Geffen president, is now president of Maverick Records.
- **Paco Bestard,** formerly president/CEO of PolyGram Iberia, now has his own business-affairs and music-publishing company in Miami.
- **Al Cafaro,** former A&M chairman/CEO, has not made his plans known; sources say an Internet venture is possible.
- **Heinz Canibol,** formerly president of Universal Music Germany/Switzerland/Austria, is now G/S/A president for EMI.
- **Jan Cook,** formerly executive VP/CFO of PolyGram, is now retired.
- **Tim Delaney,** formerly VP of international marketing at PolyGram Continental Europe, is now VP of commercial at BMG U.K. and Ireland.
- **Paul Dickson,** formerly group managing director of music operations at PolyGram Australia, is now CEO of the merged Mushroom/Festival group in Australia.
- **Rick Dobbis,** formerly president of PolyGram Continental Europe, is now executive VP of Sony Music International, based in New York.
- **Jay Durgan,** formerly senior VP of international at Universal Music Group, is expected to take a top marketing post at Warner International.
- **Danny Goldberg,** formerly chairman/CEO of the Mercury Records Group, started Sheridan Square Entertainment and Artemis Records.
- **David Hockman,** formerly chief executive of PolyGram International Music Publishing, is now chairman of edel music publishing worldwide, based in London.
- **Alain Levy,** formerly president/CEO of PolyGram, has established his own company, Ilchester Investments, in London, where he is developing a number of Internet businesses.
- **David Munns,** formerly senior VP of pop marketing at PolyGram, has set up his own London-based firm, Worldgrid Solutions, and is working with Alain Levy's Ilchester Investments.
- **Tim Read,** formerly executive VP of PolyGram Far East, is a partner in Sydney's the Basement.
- **Eddie Rosenblatt,** formerly Geffen chairman/CEO, has joined the board of directors for EMusic.com.
- **Davitt Sigerson,** formerly Island chairman, has not made his plans known.
- **Chris Wemcken,** formerly managing director of PolyGram Austria, is now president of edel classics audio/visual, based in Vienna.

WITH MERGER BEHIND IT, UMG LOOKS AHEAD

(Continued from page 78)

as well as try to get your acts out there," says Motown president/CEO Kedar Massenburg.

Massenburg also points out that a new bond had to be forged with acts, many of whom had to adjust to all the changes and working with new faces.

"It's like Erykah [Badu] told me one time: She said, 'You know, my music is like my baby, and before I let someone baby-sit, I have to interview them,' " says Massenburg. "It's the same thing with [all] the artists. They have to interview us or talk to us or hang out with us, to make sure that they are comfortable and confident that we're going to get their music out in the right way for them."

GOLDSTEIN

Based on the West Coast is the label group with the greatest legacy at Universal: MCA Records. (UMG was formerly MCA Music Entertainment).

"We left that untouched," says Morris, "because [president] Jay [Boberg] was in the middle of an enormous renaissance with the company. He's dramatically changed the image of the company, which is very hard to do. It had a negative image." Wags once referred to MCA as the "Music Cemetery of America" because of a paucity of hits.

Boberg says many of MCA's records are performing much better globally than in the past, thanks to a more powerful worldwide distribution arm.

WEST COAST POWERHOUSE

The West Coast powerhouse has been the IGA group, which combined Iovine and Ted Field's Interscope Records, which Universal acquired, with former PolyGram labels Geffen and A&M.

Interscope has had a hot hand with rap acts like Dr. Dre, as well as alternative rockers like No Doubt. Morris says profits for IGA have been "enormous." One published report says they total $40 million, but executives decline to confirm that figure.

Although cost controls are the byword among the major record companies, UMG executives say they intend to spend what it takes to get the right talent—"the lifeblood of the business," as Hack says. Indeed, Interscope was in a bidding war with other major labels for Latin star Enrique Iglesias, who signed with the label for, reportedly, a hefty $44 million.

REID

Geffen and A&M, however, are the challenge for the West Coast group. "We're slowly rebuilding [those] names," says Morris. Horowitz adds that the goal is to "bring back labels with tremendous legacies—that continue to inspire us with their catalogs."

To do that, the group has named a new president of Geffen, Jordan Schur, who signed hot Interscope act Limp Bizkit. Executives say they expect to hire a president for A&M too, although Iovine says he is not actively seeking one now.

Besides the four pop/rock/R&B label groups, UMG operates two Nashville-based labels, a jazz label group, and a classical unit.

MCA Nashville chairman Bruce Hinton says the changes following the merger were not significant. "In the case of Nashville," says Hinton, "the primary thing accomplished was the reduction of redundancies in back-room functions." The Shared Services department was formed for MCA and Mercury Nashville, and it oversees administration, finance, human resources, and production. "It's been a huge success," says Hinton, adding that Mercury Nashville will be moving into the MCA building in the first quarter of 2000.

HINTON

Apart from Shared Services, says Hinton, the two labels operate as independent operations.

The jazz operations of PolyGram's Verve Records and Universal's GRP Records have been combined into the Verve Music Group, which includes Verve (new straight-ahead jazz and classic catalog), GRP (smooth jazz), Blue Thumb (blues and world music), and Impulse! (classic catalog).

Its top-selling new artist is Verve's Diana Krall. Ron Goldstein, president of Verve Music Group, says a company goal is to maximize Krall's standing without sacrificing her jazz credibility.

The Verve group drastically reduced its artist roster from 75-80 to about 40. It's now up to 45, which Goldstein says he will maintain because "that's about the number we have the staff to support properly."

The Verve group now has 58 employees, a little less than 50% from GRP, a few more from Verve.

"I think Tommy [LiPuma, chairman of the Verve group] and I got the best of both worlds, but there was a period of adjustment when the two different company cultures had to get used to each other," Goldstein says. "But we tried to have a lot of outside company events and informal meetings, and I think that has helped create a new, more cohesive environment.

"In general, sales in jazz are flat," adds Goldstein. "But we're making our numbers, which seems to be the important thing these days."

Chris Roberts, president of Universal Classics and Jazz worldwide and chairman of Universal Classics Group U.S., says, "There's been seismic change on every level. It's been a long, long year."

UMG's classics division—which comprises Deutsche Grammophon (DG), Decca, Philips, and various imprints, accounting for some 40% of the classical market worldwide—has been rebuilding internationally. There has been a one-third cut in staff overall. All the key management positions at both DG and Decca have changed. The new A&R chief at DG is Martin Engstroem; Decca's new A&R chief is Jean-Hugues Allard.

Philips' Amsterdam headquarters was closed, as Philips was merged with Decca in London. Philips president Costa Pilavachi is now president of Decca/Philips. Roberts is acting head of DG. Catalog operations for all three labels have been consolidated, headed by former Philips catalog development chief Tom Deacon at the Decca/Philips office in London.

U.S. classical operations were arrayed into core classics and crossover groups over the past year. ECM was brought into the fold as a distributed label in the U.S.

Philips has three Andrea Bocelli albums in the year-end classical top 10, with "Sacred Arias" debuting at No. 31 on The Billboard 200.

Asked about any pressure on the classics group for immediate sales results, Roberts says, "Universal has let me get on with it. They've been supportive. It's been a very difficult year, but we've had a good six months. Take away Bocelli, and we're still doing well. That's saying something."

Possibly alluding to further changes in classical operations, he adds, "The minute you're doing well is the time to think about doing something different. We're constantly re-evaluating how best to do what we do."

COHEN

UMG also revamped its pop catalog operations in the past year, creating two new divisions, Universal Music Enterprises in the U.S. and UM3 overseas. Bronfman told analysts that catalog represents one-third of UMG's profits.

Hack says catalog was removed from the distribution company, which had oversight for it at PolyGram, "so that it would have a consumer orientation and not a trade orientation. The distribution company is well-muscled in ordinary retail but less skillful in the newer channels."

DISTRIBUTION CHANGES

One of the biggest tasks in merging Universal and PolyGram was building a new distribution company from the best of the two companies.

Jim Urie, Universal Music and Video Distribution president (who reports to chairman Henry Droz), says that blending the personnel was a painful process. Layoffs, according to sources, totaled about 150 field people. That was achieved in the first month, but sources say it took much longer for the two cultures to blend and for each half of the distribution company to become familiar with the other's artist roster.

In addition to personnel issues, the company has been hard at work over the last year integrating systems and warehouses. "We are just now getting a consolidated sales report, with other pieces still coming online over the next few months," says Urie.

Larry Gaines, executive VP of merchandise and marketing at music retail chain Wherehouse Entertainment, says, "They did an admirable job; they did it with very little grief and frustration—that we sensed."

THE VIEW FROM THE STREET

On Wall Street, the new UMG isn't lacking fans either.

With the estimated cash flow of $1 billion in fiscal 2000 and the annual cost-cutting gains approaching $400 million, analysts are bullish on Seagram's stock.

MASSENBURG

The merger "clearly got management's highest priority, and it appears to be on a pretty smooth trajectory," says Salomon Smith Barney media analyst Jill Krutic. "The company has made great strides in integrating PolyGram, in getting a foothold on the interactive side for music, and delivering on the cost cutting, which is even ahead of schedule."

"Their gain has been almost everybody else's problem," says Merrill Lynch analyst Jessica Reif Cohen. "I don't think anybody can argue with their numbers. Market share has gone straight up ever since they combined."

Reif Cohen says it is hard to second-guess Universal's acquisition of PolyGram, given the strengths of the company, the price at which it was acquired (negotiated down to $10.4 billion), and the strong long-term outlook for music.

While analysts note that cost savings and margin improvements will be the primary drivers of growth over the next year, they say the Internet will likely drive growth in the future.

"They've been real aggressive in terms of throwing a wide net to capture all the business opportunities in the Internet music world, which will also hold them in good stead longer term," adds Krutic.

Seagram's Bronfman has hinted that the company may spin off its Internet-related assets in an initial public offering.

However, the good news and prognosis have not been fully reflected in Seagram's stock price. While shares are up more than 30% in the last 12 months, at a current level—$45 at press time—they are down from a 52-week high of $65, reached in April.

"The skepticism on Wall Street has a lot to do with fears of the Internet, rather than advantages the Internet might offer," says Reif Cohen.

BOBERG

But the ultimate test of the Universal/PolyGram combination is yet to come. Meeting aggressive second-half performance goals will be critical to evaluating its success, analysts say. "Should Seagram deliver on their cash-flow objectives for the year, then most investors will applaud their integration skills," says Krutic.

This story was prepared by Don Jeffrey in New York with assistance from Ed Christman, Brian Garrity and Bradley Bamberger in New York and Chet Flippo in Nashville.

Uni Spending Heavily On New-Media Ventures

NEW YORK—Universal Music Group is moving aggressively into new media with investments of more than $100 million.

"We're making a sufficient number of bets," says vice chairman Bruce Hack, "so that if there's a material amount of money to be made in a two- to three-year time frame, we're going to do it."

Universal created a new division, Electronic Commerce and Advanced Technology, headed by Larry Kenswil, to spearhead some of the projects.

The most recent addition to the Universal portfolio of new-media ventures has been Jimmy and Doug's Farm Club, an Internet label named for Doug Morris, chairman/CEO of Universal Music Group, and Jimmy Iovine, co-chairman of label group Interscope Geffen A&M.

The venture's most publicized feature is that unsigned bands that upload music to the Web site (farmclub.com) might be signed to record deals as a consequence.

IOVINE

But Farm Club has other qualities that separate it from a normal label. For one, it has important partners in America Online and USA Networks.

USA Networks will begin airing a weekly one-hour program, "Farm Club.com," Jan. 30; it features two unsigned acts a show as well as established acts. Advertising revenue from the TV show, as well as from the Web site, will provide a new stream of revenue for the record company. The first new artist to appear on the show will be U.K.-based female DJ Sonique.

Farm Club will not be fully operational until February, executives say. At least initially it will use the marketing and promotion resources of the Universal family of labels. "This thing lives and breathes online," says Iovine, "but we'll use offline to help us." Def Jam's expertise in street marketing, for instance, will be tapped.

About 20 people are now working full time for Farm Club, and Iovine expects the number to expand to about 60 by the spring.

Besides Farm Club, Universal has formed an E-commerce venture with BMG Entertainment called GetMusic that will go head to head with established online merchants like Amazon.com as well as the soon-to-be-merged CDnow/Columbia House co-owned by Sony Music Entertainment and Warner Music Group.

Another Internet venture is a test of a secure digital-downloading system, code-named Nigel. The partners are BMG, AT&T, and Matsushita Electric Industrial.

DON JEFFREY

newsline...

A FEDERAL ANTITRUST investigation into possible CD price-fixing by several major music companies has apparently slowed government approval of the merger of online retailer CDnow Inc. and mail-order music and video marketer Columbia House. Now that snag reportedly may bring the two major labels behind the deal—Sony and Time Warner's Warner Music Group—to the bargaining table to settle the matter.

The investigation has apparently slowed the federal OK of the deal to combine the Fort Washington, Pa.-based online retailer and the mail-order marketer of music and videos.

The Federal Trade Commission (FTC) confirmed Dec. 16 it was "investigating potential anti-competitive conduct involving the sale of CDs" but declined to elaborate. The Wall Street Journal reported Dec. 16 that the FTC, as part of its review of the CDnow deal, is pressing Sony and Warner Music Group—the joint owners of Columbia House—to stop participating in an industry practice of imposing a "minimum advertised price," or MAP, on CDs. Retailers that sell below that price forfeit cooperative ad subsidies from the music companies.

The Journal reports that Warner and Sony have engaged in settlement talks with the FTC but that no agreements have been reached. However, a source familiar with the situation denied knowledge of such talks and considered the investigation ongoing.

Sony said it does not comment on matters under government review or litigation. Warner Music officials also declined comment.

In a separate investigation, disclosed earlier in the week, the Justice Department is looking into alleged antitrust violations by MTV Networks (see story, page 10).

Kathy Styponias, an analyst with Prudential Securities, noted that while such antitrust concerns are legitimate, they are nothing new. The common thread in both of the most recent developments is the transfer of existing dominant franchises to the online world. "I think [the FTC is] trying to get a better understanding of how certain trends are developing with respect to the music industry and the Internet," she tells Billboard. "A lot of times, a way in which you can do that is opening up an investigation. [Regulators] want to ensure that incumbent players aren't looking to use their power in the bricks-and-mortar world and translate it on to the Internet in anti-competitive ways."

CDnow announced on Nov. 24 that the FTC had asked for more information regarding the Columbia House merger. The request extends the FTC's initial review period until 20 days after Time Warner and Sony comply with the request. The FTC can terminate the waiting period at any time if it completes its review sooner. CDnow said Dec. 16 it still plans to close the deal in the first quarter of 2000. "Sony and Time Warner committed to this transaction and are trying to work through these issues with the FTC," said a CDnow spokeswoman. She added that additional requests for information were not unusual.

The current federal investigation into label practices began in 1997 but picked up steam in September with the agency's request that senior record-company distribution executives testify on their policies (Billboard, Sept. 18).

BRIAN GARRITY

A FLURRY OF DEALS between big brick-and-mortar retailers and leading online companies in the last few days suggests a new awareness on each side of the value of the other in growing their businesses. "The portals need the brick-and-mortar presence, and the retailers need to appear Internet-savvy," says David Cooperstein, an analyst with Forrester Research, of the pacts. Microsoft said Dec. 16 that it is investing $200 million in Best Buy as part of an agreement to market its online service and products through the chain. Microsoft will sell its products in Best Buy's stores, while Best Buy will be a featured vendor on Microsoft's online network. Best Buy will also receive Microsoft's help in launching its revamped E-commerce site early next year, the retailer said. In a similar arrangement, Circuit City said Dec. 15 that it will promote the services and products of America Online (AOL) in its stores, and it will be featured in AOL's shopping site.

Meanwhile, Wal-Mart and AOL said Dec. 16 that they will work together to create a co-branded "convenient, low-cost" Web service for consumers who lack access and will cross-promote each other's services. Wal-Mart customers will get software to set up an online account through AOL's CompuServe; fees have not yet been decided. Kmart is going one step better: It said Dec. 15 that it has formed a new online venture, BlueLight.com, that will offer consumers free Internet access. Softbank Venture Capital, a unit of Japan's Softbank Corp., has committed $62.5 million to establish BlueLight.com, the company said, and Kmart will be the majority owner, with about a 60% stake. The San Francisco-based BlueLight.com also received investments from Martha Stewart Living and Yahoo!, which will provide content for the site.

In March, HMV in the U.K. began offering customers free Internet access through a partnership with Yahoo! U.K. & Ireland, following other U.K. merchants, such as electronics retailer Dixon's and the supermarket chain Tesco.

MARILYN A. GILLEN

U.K. TV AWARDS SHOW BOOSTS SALES

(Continued from page 5)

that objective.

Produced by London Weekend Television for ITV, in conjunction with entrepreneur Jonathan King's Tip Sheet publication, and sponsored for the second time by direct-mail club Britannia Music, "Record Of The Year" reached a peak audience of 8.8 million viewers and elicited almost 800,000 telephone votes. Now King says he is in advanced discussions with NBC to produce an American version of the show for U.S. television.

(Westlife is slated to make its U.S. debut on Arista in late March. Tentative plans call for the single "Swear It Again"—the band's first British chart-topper, last spring—to go to radio in late January, with a commercial release a month later. The album will contain "one or two new tracks," compared with the U.K. version, says RCA international marketing and promotions manager Guy Higgins.)

Most pertinently for the record industry, retailers were reporting a healthy upswing in sales for Westlife's self-titled debut album, which, according to RCA, has now passed the double-platinum mark, with shipments of 670,000 and over-the-counter sales of 420,000. It showed a 92% increase in sales immediately after the show, according to the label.

The win also gave a perfectly timed boost to Westlife's bid for the highly prized Christmas No. 1 slot with the act's follow-up single, the double-sided "I Have A Dream"/"Seasons In The Sun," released Dec. 13 and at press time leading the "mid-week" chart positions leading up to the Dec. 19 publication of the official holiday chart.

"Flying Without Wings" became Westlife's third straight U.K. No. 1 in October. It was written by Steve Mac and Wayne Hector and published by Rokstone/Rondor Music. Says the group's Kian Egan, "After a tremendous year scoring three No. 1's, winning the 'Record Of The Year' was the icing on the cake."

Gary Lettice, product manager for rock and pop at the Virgin retail chain, says he has seen an "uptake" in sales of the "Westlife" album since the show. He confirms that figures had the group's new single on course for No. 1, while sales of "Flying Without Wings" were set to be double those of the week before.

At Tower's Glasgow store, assistant manager Steve McDowell also reported an improvement in the Island soundtrack of "Notting Hill" and its sell-through video, featuring Ronan Keating's Polydor single "When You Say Nothing At All," which placed second in "Record Of The Year" (Keating is also co-manager of Westlife).

With holiday sales already buoyant, retailers were reluctant in some cases to apportion all the credit to "Record Of The Year," but Mike Dalby, senior assistant at independent retailer Adrians in Wickford, Essex, says, "As much music as we can get on television is good for the industry, because a lot of shows have been axed. Even better [if it's] on a Saturday night."

"This has got to be the biggest boost to music sales in the two weeks immediately before Christmas," says a typically ebullient King of his creation. He claims that RCA is "saying that by new year it will have put on 300,000 extra album sales, as a direct result of the show."

> ***'We reached a sixth of the population of Great Britain, all of them inspired to go out and buy a CD'***
>
> **– JONATHAN KING –**

While the 8.8 million viewing figure was down from the 9.7 million peak figure for the inaugural 1998 show, on which Boyzone's "No Matter What" won the title, this year's program aired an hour later, in two parts in Saturday-night prime time, and was up against BBC1's perennially high-rated "Casualty." "That normally gets 12 million [viewers], and we cut them down to 10 million," says King of the hourlong first part of the show, which featured live or prerecorded performances by all 10 short-listed artists.

Britannia Music marketing director Mark Williamson pronounced the company "dead pleased" with its involvement in "Record Of The Year." "It moved on and built on last year's success," he says. "We enjoyed 10 great years [sponsoring] the Brits [awards show], and as we were in on the beginning of them with Jonathan King, we're delighted to work with him on a new thing like this and hope it grows the same way they did."

King devised "Record Of The Year" in 1998 as a vehicle for his Tip Sheet publication's industry Triumph Awards, which he also announced to the live audience at the show, in between the performance hour and the 25-minute "Record Of The Year" results segment.

"I made up my own rules—it's my event," he says of the "Record" show. "I'm already in very heavy discussions with NBC about doing an American 'Record Of The Year' in the same format."

The initial list of contenders for the award is drawn from the 50 best-selling singles of the year in the U.K.; artists with more than one entry in that list are restricted to one song, and a top 20 was put to the vote of the ITV viewing public the previous weekend.

That produced a short-list of 10 contenders, consisting of Westlife, Ronan Keating, S Club 7, and Martine McCutcheon from the U.K. and Ireland; Eiffel 65 from Italy; German-signed Lou Bega; and U.S. acts Britney Spears, Shania Twain, Jennifer Lopez, and Ricky Martin. In total, 790,739 votes were cast. Westlife won with 159,590, ahead of 150,669 for Keating. Spears' ". . . Baby One More Time" was a distant third, with 73,841; the Westlife and Keating singles between them earned almost 40% of the vote.

The show was broadcast live by leading London top 40 outlet 95.8 Capital FM. "The second year on, it's proving to be very popular with the public," said Capital group head of programmes Clive Dickens Dec. 14. "It undoubtedly sells records—you only have to look at the midweeks today to see that."

The programmer notes that "Record Of The Year" is a good fit for the station's demographic. "Obviously it's relatively free from industry interference, and the songs that end up in the final list are much closer [than in other awards] to what radio knows are the best songs of the year. That's why we were so involved in the event, because we knew the short-list represented our recurrents. That list is basically Capital as you hear it."

Dickens believes that comparisons with the U.K.'s other regular mainstream awards event, the Brits, are irrelevant. "They can't really be compared; they happily coexist in the marketplace," he says.

Gennaro Castaldo, head of press and public relations for the HMV retail chain, adds, "There's a whole sweep of [music TV] programs now catering to different audiences, and at the end of the day, as long as it gets people excited about music, it's got to be a good thing."

Castaldo is cautious about the specific effect of the show on album sales. "Because it's on in the Christmas period, when [sales] are going off the scale anyway, you won't really be able to judge the scale of the effect. But it's certainly of benefit from the TV promo point of view, like the Lottery show or anything else, especially with Christmas around the corner."

Dickens believes that to progress, the show must persuade more U.S. acts to perform live; among the American nominees, only Jennifer Lopez was present, to sing "If You Had My Love," which came last in the voting. "The two things they've got to learn from are trying to encourage a wider forum of people to vote, to avoid the teenage fan base, and getting [more] artists to perform on the night. They should move it a week earlier, put it into the diary now, because it was very obvious which performances were on tape."

King, who is bullish about ITV's commitment to a third show in late 2000, accepts the last point. "I'm thinking of making it a rule that artists have to perform on the night," he says. "If Shania and Britney had been there with spectacular performances, they could have won.

"But," he concludes, "we reached a sixth of the population of Great Britain, all of them inspired to go out and buy a CD. We've been calling shops and getting retail reaction, and it's almost as though the door had been unchained on the new year sales."

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 743 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	◄ NO. 1 ► BACK AT ONE / BRIAN MCKNIGHT (MOTOWN) 2 wks at No. 1
2	2	22	SMOOTH / SANTANA FEATURING ROB THOMAS (ARISTA)
3	3	10	I KNEW I LOVED YOU / SAVAGE GARDEN (COLUMBIA)
4	6	10	BRING IT ALL TO ME / BLAQUE (TRACK MASTERS/COLUMBIA)
5	5	16	I NEED TO KNOW / MARC ANTHONY (COLUMBIA)
6	4	11	WAITING FOR TONIGHT / JENNIFER LOPEZ (WORK/550-WORK)
7	13	5	WHAT A GIRL WANTS / CHRISTINA AGUILERA (RCA)
8	8	17	MY LOVE IS YOUR LOVE / WHITNEY HOUSTON (ARISTA)
9	11	9	THEN THE MORNING COMES / SMASH MOUTH (INTERSCOPE)
10	7	20	STEAL MY SUNSHINE / LEN (WORK/550-WORK)
11	23	3	BLUE (DA BA DEE) / EIFFEL 65 (REPUBLIC/UNIVERSAL)
12	10	35	WHERE MY GIRLS AT? / 702 (MOTOWN)
13	8	18	MAMBO NO. 5 (A LITTLE BIT OF...) / LOU BEGA (RCA)
14	14	12	U KNOW WHAT'S UP / DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
15	18	11	LEARN TO FLY / FOO FIGHTERS (ROSWELL/RCA)
16	26	9	GET IT ON TONITE / MONTELL JORDAN (DEF SOUL/IDJMG)
17	15	25	BACK THAT THANG UP / JUVENILE FEAT. MANNIE FRESH & LIL WAYNE (CASH MONEY/UNIVERSAL)
18	19	19	MEET VIRGINIA / TRAIN (AWARE/COLUMBIA)
19	10	8	BREATHE / FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
20	22	22	UNPRETTY / TLC (LAFACE/ARISTA)
21	19	10	GOT YOUR MONEY / OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
22	19	10	HE DIDN'T HAVE TO BE / BRAD PAISLEY (ARISTA NASHVILLE)
23	29	9	THAT'S THE WAY IT IS / CELINE DION (550 MUSIC/550-WORK)
26	19	26	SOMEDAY / SUGAR RAY (LAVA/ATLANTIC)
29	19	24	SATISFY YOU / PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
26	25	7	I WANNA LOVE YOU FOREVER / JESSICA SIMPSON (COLUMBIA)
27	29	8	HANGINAROUND / COUNTING CROWS (DGC/INTERSCOPE)
29	33	11	WHEN I SAID I DO / CLINT BLACK (RCA (NASHVILLE))
29	39	5	TAKE A PICTURE / FILTER (REPRISE)
30	27	25	BLACK BALLOON / GOO GOO DOLLS (WARNER BROS.)
31	37	8	WHAT DO YOU SAY / REBA (MCA NASHVILLE)
32	—	21	AMAZED / LONESTAR (BNA)
33	33	6	SHAKE YOUR BON-BON / RICKY MARTIN (C2)
34	35	6	GOT TO GET IT / SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
35	31	28	SHE'S SO HIGH / TAL BACHMAN (COLUMBIA)
36	48	5	COWBOY TAKE ME AWAY / DIXIE CHICKS (MONUMENT)
37	49	5	MY BEST FRIEND / TIM MCGRAW (CURB)
38	56	3	THANK GOD I FOUND YOU / MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
39	40	7	POP A TOP / ALAN JACKSON (ARISTA NASHVILLE)
40	34	18	I LOVE YOU / MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA)
41	46	16	HIGHER / CREED (WIND-UP)
42	57	4	ALL THE SMALL THINGS / BLINK-182 (MCA)
43	42	10	ALL THINGS CONSIDERED / YANKEE GREY (MONUMENT)
44	47	15	BLING BLING / B.G. (CASH MONEY/UNIVERSAL)
45	30	15	(YOU DRIVE ME) CRAZY / BRITNEY SPEARS (JIVE)
46	60	7	DEEP INSIDE / MARY J. BLIGE (MCA)
47	52	8	BIG DEAL / LEANN RIMES (CURB)
48	45	8	24/7 / KEVON EDMONDS (RCA)
49	54	6	ANGELS / ROBBIE WILLIAMS (CAPITOL)
50	50	13	GET GONE / IDEAL (NOONTIME/VIRGIN)
31	36	8	WILL 2K / WILL SMITH FEATURING K-CI (COLUMBIA)
52	51	20	SOMETHING LIKE THAT / TIM MCGRAW (CURB)
53	70	2	HOT BOYZ / MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
54	43	15	GOTTA MAN / EVE (RUFF RYDERS/INTERSCOPE)
55	38	13	HOME TO YOU / JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
56	28	8	RHYTHM DIVINE / ENRIQUE IGLESIAS (INTERSCOPE)
57	44	17	HEARTBREAKER / MARIAH CAREY FEATURING JAY-Z (COLUMBIA)
29	29	19	BUG A BOO / DESTINY'S CHILD (COLUMBIA)
59	65	8	NONE OF UR FRIENDS BUSINESS / GINUWINE (550 MUSIC/550-WORK)
29	61	19	THE CHEMICALS BETWEEN US / BUSH (TRAUMA)
61	61	8	SHE THINKS MY TRACTOR'S SEXY / KENNY CHESNEY (BNA)
22	59	10	LARGER THAN LIFE / BACKSTREET BOYS (JIVE)
63	59	8	N 2 GETHER NOW / LIMP BIZKIT FEAT. METHOD MAN (FLIP/INTERSCOPE)
64	22	8	SMILE / LONESTAR (BNA)
65	64	10	THERE SHE GOES / SIXPENCE NONE THE RICHER (SQUINT/ELEKTRA/EEG)
29	59	19	COME ON OVER / SHANIA TWAIN (MERCURY (NASHVILLE))
67	—	1	THE GREAT BEYOND / R.E.M. (JERSEY/WARNER BROS.)
68	—	1	SAY MY NAME / DESTINY'S CHILD (COLUMBIA)
69	74	2	IF YOU LOVE ME / MINT CONDITION (ELEKTRA/EEG)
70	—	1	NO MORE RAIN (IN THIS CLOUD) / ANGIE STONE (ARISTA)
71	—	2	THA BLOCK IS HOT / LIL' WAYNE (CASH MONEY/UNIVERSAL)
72	62	3	NOTORIOUS B.I.G. / THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
73	67	5	THE ROCKAFELLER SKANK / FATBOY SLIM (SKINT/ASTRALWERKS/VIRGIN)
74	—	1	AULD LANG SYNE / KENNY G (ARISTA)
75	75	3	LIVE, LAUGH, LOVE / CLAY WALKER (GIANT (NASHVILLE))

◯ Records with the greatest airplay gains. © 1999 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	3	2	ALL STAR / SMASH MOUTH (INTERSCOPE)
2	2	5	I WANT IT THAT WAY / BACKSTREET BOYS (JIVE)
3	—	1	GENIE IN A BOTTLE / CHRISTINA AGUILERA (RCA)
4	—	1	I DO (CHERISH YOU) / 98 DEGREES (UNIVERSAL)
5	—	1	SCAR TISSUE / RED HOT CHILI PEPPERS (WARNER BROS.)
6	4	3	AMERICAN WOMAN / LENNY KRAVITZ (MAVERICK/VIRGIN)
7	6	21	SLIDE / GOO GOO DOLLS (WARNER BROS.)
8	5	5	MAN! I FEEL LIKE A WOMAN! / SHANIA TWAIN (MERCURY (NASHVILLE))
9	8	14	KISS ME / SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
10	7	4	VIVRANT THING / Q-TIP (VIOLATOR/DEF JAM/IDJMG)
11	11	17	NO SCRUBS / TLC (LAFACE/ARISTA)
12	10	6	OUT OF MY HEAD / FASTBALL (HOLLYWOOD)
13	9	4	SPEND MY LIFE WITH YOU / ERIC BENET FEATURING TAMIA (WARNER BROS.)
14	—	1	SHE'S ALL I EVER HAD / RICKY MARTIN (C2)
15	12	24	FLY AWAY / LENNY KRAVITZ (VIRGIN)
18	14	16	MY OWN WORST ENEMY / LIT (RCA)
17	16	8	IF YOU HAD MY LOVE / JENNIFER LOPEZ (WORK/550-WORK)
18	15	20	EVERY MORNING / SUGAR RAY (LAVA/ATLANTIC)
18	13	10	LESSON IN LEAVIN' / JO DEE MESSINA (CURB)
20	18	16	WRITE THIS DOWN / GEORGE STRAIT (MCA NASHVILLE)
21	20	45	THIS KISS / FAITH HILL (WARNER BROS.)
22	—	6	I COULD NOT ASK FOR MORE / EDWIN MCCAIN (LAVA/ATLANTIC)
23	22	12	I WILL REMEMBER YOU (LIVE) / SARAH MCLACHLAN (ARISTA)
24	21	54	TORN / NATALIE IMBRUGLIA (RCA)
25	17	5	BAILAMOS / ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

43 **15 MINUTES** (Pink Jeans, SESAC/Zomba, ASCAP/Hitco South, ASCAP/A Salt On The Charts, ASCAP/Tabulous, ASCAP/Universal, SESAC/Songs Of Universal, SESAC/MITI, SESAC) WBM
10 **24/7** (C-Town, BMI)
23 **4, 5, 6** (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Money From Missouri, ASCAP/Money Man, BMI/EMI April, ASCAP) HL
50 **ALL THE SMALL THINGS** (EMI April, ASCAP/Fun With Goats, ASCAP) HL
57 **ALL THINGS CONSIDERED** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
45 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
56 **ANGELS** (EMI Blackwood, BMI/BMG, BMI) HL
99 **AULD LANG SYNE** (Kenny G, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP) HL
2 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
25 **BACK THAT THANG UP** (Money Mack, BMI)
29 **BIG DEAL** (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
37 **BLACK BALLOON** (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
62 **BLING BLING** (Money Mack, BMI)
16 **BLUE (DA BA DEE)** (Copyright Control)
28 **BREATHE** (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
8 **BRING IT ALL TO ME** (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Con Tiffani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
72 **BUG A BOO** (Shek'em Down, BMI/Hitco, BMI/Windswept Pacific, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP) HL/WBM
62 **CAUGHT OUT THERE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
73 **THE CHEMICALS BETWEEN US** (Mad Dog Winston, BMI/Ensign, BMI) CLM
47 **THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE)** (Edwin H. Morris, ASCAP) HL
81 **COME ON OVER** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
52 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
29 **DANCIN'** (DeWhatUGotta, ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles, ASCAP/Belewa, ASCAP/Universal-PolyGram International, ASCAP/Zomba, ASCAP/Smokin' Sounds, ASCAP) WBM
97 **DECK THE HALLS** (Public Domain)
84 **DEEP INSIDE** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram International, BMI) HL/WBM
44 **DON'T SAY YOU LOVE ME** (WB, ASCAP/Puz, BMI/Connotation, BMI/Fancy Footwork, ASCAP/Vaporeon, BMI/Mewtwo, ASCAP/Lissom, ASCAP/Warner-Tamerlane, BMI) CLM/WBM
27 **GET GONE** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM
24 **GET IT ON TONITE** (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobaki, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP) HL/WBM
11 **GIRL ON TV** (Trans Continental, ASCAP/Dow Tone, ASCAP/BKY, ASCAP)
60 **GIVE YOU WHAT YOU WANT (FA SURE)** (Jungla Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Ecstasoul, ASCAP/Chrysalis, ASCAP/Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Monetam, BMI) HL/WBM
66 **GOTTA MAN** (Blondie Rockwell, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Warner-Tamerlane, BMI/Karma, BMI) WBM
48 **GOT TO GET IT** (Da Ish, ASCAP/Al West, BMI/Copyright Control)
33 **GOT YOUR MONEY** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BMI/Warner-Tamerlane, BMI) HL/WBM
70 **THE GREAT BEYOND** (Temporary, BMI/Warner-Tamerlane, BMI) WBM
92 **THE GREATEST ROMANCE EVER SOLD** (Emancipated, ASCAP)
87 **GUERRILLA RADIO** (Sony/ATV Songs, BMI/Retribution, BMI) HL
35 **HANGINAROUND** (EMI Blackwood, BMI/Jones Falls, BMI) HL
51 **HEARTBREAKER** (Sony/ATV Songs, BMI/Rye, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EMI Al Gallico, BMI/WB, ASCAP/When Words Collide, ASCAP/See No Evil, ASCAP) HL/WBM
17 **HE CAN'T LOVE U** (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
31 **HE DIDN'T HAVE TO BE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
61 **HIGHER** (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
68 **HOME TO YOU** (Arlos Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
7 **HOT BOYZ** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
40 **IF YOU LOVE ME** (Mint Factory, ASCAP/EMI April, ASCAP) HL
4 **I KNEW I LOVED YOU** (Rough Cut, ASCAP/WB, ASCAP) WBM
60 **I LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
8 **I NEED TO KNOW** (Sony/ATV Songs, BMI/Con Tiffani, BMI/Copyright Control) HL
3 **I WANNA LOVE YOU FOREVER** (EMI April, ASCAP/27th And May, ASCAP/S.M.Y., ASCAP) HL
92 **I WANT IT ALL** (Warren G, ASCAP/WB, ASCAP/Real N' Ruff, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL/WBM
70 **LARGER THAN LIFE** (Zomba, ASCAP/Grantsville, ASCAP/B-ROK, ASCAP) WBM
99 **L.A. SONG** (Jezebel Blues, BMI)
22 **LEARN TO FLY** (M.J. Twelve, BMI/Flying Earform, BMI/Living Under A Rock, BMI/EMI Virgin, BMI) HL
75 **LEFT & RIGHT** (Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Zomba, BMI) HL/WBM
94 **LIVE, LAUGH, LOVE** (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
19 **MAMBO NO. 5 (A LITTLE BIT OF...)** (Peer International/Copyright Control) HL
21 **MEET VIRGINIA** (Le Grene, BMI/Leaning Tower, BMI/Turnon, BMI/Jaywood, BMI/Wunderwood, BMI/EMI Blackwood, BMI) HL
85 **MUSIC OF MY HEART** (Realsongs, ASCAP) WBM
54 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
5 **MY LOVE IS YOUR LOVE** (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP/Tebass, BMI/EMI Blackwood, BMI) HL
78 **N 2 GETHER NOW** (Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
100 **NASTRADAMUS** (Ill Will, ASCAP/Zomba, ASCAP/Mawkeens, ASCAP/Dynatone, BMI/Unichappell, BMI) WBM
68 **NO MORE RAIN (IN THIS CLOUD)** (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/EMI Full Keel, ASCAP/Universal-PolyGram International, ASCAP) HL
71 **NONE OF UR FRIENDS BUSINESS** (Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
98 **NOTORIOUS B.I.G.** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Essential Vibe, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Colgems-EMI, ASCAP) HL
96 **ONE NIGHT STAND** (First N' Gold, BMI/Juicy Tyme, ASCAP)
55 **POP A TOP** (Sony/ATV Tree, BMI) HL
95 **RE-ARRANGED** (Big Bizkit, ASCAP/Zomba, ASCAP) WBM
67 **RHYTHM DIVINE** (Right Bank, ASCAP) WBM
92 **THE ROCKAFELLER SKANK** (Universal-PolyGram International, ASCAP/EMI Robbins, ASCAP/Glenwood, ASCAP) HL/WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	◄ NO. 1 ► I WANNA LOVE YOU FOREVER / JESSICA SIMPSON (COLUMBIA) 4 wks at No. 1
2	2	5	HOT BOYZ / MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
3	3	6	GIRL ON TV / LFO (ARISTA)
4	6	4	24/7 / KEVON EDMONDS (RCA)
5	5	19	SMOOTH / SANTANA FEATURING ROB THOMAS (ARISTA)
6	4	15	MY LOVE IS YOUR LOVE / WHITNEY HOUSTON (ARISTA)
7	11	3	HE CAN'T LOVE YOU / JAGGED EDGE (SO SO DEF/COLUMBIA)
8	7	8	4, 5, 6 / SOLE FEATURING JT MONEY & KANDI (DREAMWORKS)
9	9	7	DON'T SAY YOU LOVE ME / M2M (ATLANTIC)
10	16	3	THE CHRISTMAS SONG / CHRISTINA AGUILERA (RCA)
11	8	16	U KNOW WHAT'S UP / DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
12	17	2	DANCIN' / GUY (MCA)
13	12	12	STAY THE NIGHT / IMX (MCA)
14	10	14	15 MINUTES / MARC NELSON (COLUMBIA)
15	14	4	YOU CAN DO IT / ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
18	13	13	I NEED TO KNOW / MARC ANTHONY (COLUMBIA)
17	19	4	CAUGHT OUT THERE / KELIS (VIRGIN)
19	18	8	IF YOU LOVE ME / MINT CONDITION (ELEKTRA/EEG)
19	18	22	GET GONE / IDEAL (NOONTIME/VIRGIN)
20	26	9	DECK THE HALLS / SHEDAISY (LYRIC STREET)
22	22	3	LEFT & RIGHT / D'ANGELO FEAT. METHOD MAN AND REDMAN (VIRGIN)
22	24	18	BIG DEAL / LEANN RIMES (CURB)
22	24	18	CANDY / MANDY MOORE (550 MUSIC/550 WORK)
18	18	17	IF I COULD TURN BACK THE HANDS OF TIME / R. KELLY (JIVE)
25	26	8	ONE NIGHT STAND / J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
26	20	10	I WANT IT ALL / WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
27	29	10	THE GREATEST ROMANCE EVER SOLD / ♀ (NPG/ARISTA)
28	29	9	STEP TO THIS / MASTER P FEAT. D.I.G. (NO LIMIT/PRIORITY)
29	27	10	GIVE YOU WHAT YOU WANT (FA SURE) / CHICO DEBARGE (MOTOWN)
30	35	3	SUPERSONIC / JAMIROQUAI (EPIC)
31	32	13	HEARTBREAKER / MARIAH CAREY FEATURING JAY-Z (COLUMBIA)
32	34	11	MUSIC OF MY HEART / 'N SYNC & GLORIA ESTEFAN (MIRAMAX/EPIC)
33	36	2	I LIKE IT / SAMMIE (FREEWORLD/CAPITOL)
34	31	16	LOST IN YOU / GARTH BROOKS AS CHRIS GAINES (CAPITOL)
35	33	26	SPEND MY LIFE WITH YOU / ERIC BENET FEATURING TAMIA (WARNER BROS.)
36	47	21	I'LL BE YOUR EVERYTHING / YOUNGSTOWN (HOLLYWOOD)
37	40	3	ME, MYSELF AND I / VITAMIN C (ELEKTRA/EEG)
38	46	29	SEXUAL (LI DA DI) / AMBER (TOMMY BOY)
38	45	8	GUERRILLA RADIO / RAGE AGAINST THE MACHINE (EPIC)
40	38	13	SCAR TISSUE / RED HOT CHILI PEPPERS (WARNER BROS.)
41	39	4	DOWN BOTTOM / DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
42	37	17	I LOVE YOU CAME TOO LATE / JOEY MCINTYRE (C2)
43	42	8	DAMN (SHOULD'VE TREATED U RIGHT) / SO PLUSH FEATURING JA RULE (DARKCHILD/EPIC)
44	30	13	WE CAN'T BE FRIENDS / DEBORAH COX WITH R.L. (ARISTA)
45	—	1	G'D UP / SNOOP DOGG PRESENTS THA EASTSIDAZ (TVT)
46	44	10	U DON'T KNOW ME (LIKE U USED TO) / BRANDY (ATLANTIC)
47	48	17	JIGGA MY N**** / JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
48	50	15	SHE'S ALL I EVER HAD / RICKY MARTIN (C2)
49	52	24	SUMMER GIRLS / LFO (LOGIC/ARISTA)
50	48	7	NASTRADAMUS / NAS (COLUMBIA)
51	54	6	LEFT/RIGHT / DRAMA (TIGHT 2 DEF)
52	43	17	UNPRETTY / TLC (LAFACE/ARISTA)
53	56	8	STEAM / TY HERNDON (EPIC (NASHVILLE))
54	53	13	ONE MORE CHANCE / JULIO IGLESIAS JR. (EPIC)
55	51	15	SIMON SAYS / PHAROAHE MONCH (RAWKUS/PRIORITY)
56	—	9	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) / CHAD BROCK (WARNER BROS. (NASHVILLE)/WRN)
57	57	18	BAILAMOS / ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)
29	41	10	SATISFY YOU / PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
58	58	9	LITTLE BIRD / SHERRIE AUSTIN (ARISTA NASHVILLE)
29	29	11	MAMBO #5 / LATIN LOU & THE MAMBO ALL STARS (GROOVE)
57	59	20	IT'S ALL ABOUT YOU (NOT ABOUT ME) / TRACIE SPENCER (CAPITOL)
57	22	24	SOMEDAY / SUGAR RAY (LAVA/ATLANTIC)
63	64	9	I'M DIGGIN' IT / ALECIA ELLIOTT (MCA NASHVILLE)
22	22	24	EVERYTHING IS EVERYTHING/EX-FACTOR / LAURYN HILL (RUFFHOUSE/COLUMBIA)
65	62	24	SMILE / VITAMIN C FEAT. LADY SAW (ELEKTRA/EEG)
65	22	17	NEVER GONNA LET YOU GO / FAITH EVANS (BAD BOY/ARISTA)
67	63	23	I WILL GO WITH YOU (CON TE PARTIRO) / DONNA SUMMER (EPIC)
68	69	27	THE HARDEST THING / 98 DEGREES (UNIVERSAL)
69	61	6	ALL OR NOTHING / CHER (WARNER BROS.)
70	70	5	POKEMON THEME / POKEMON THEME (KOCH/ROBBINS)
71	75	13	WHAT A WONDERFUL WORLD / KENNY G WITH LOUIS ARMSTRONG (ARISTA)
72	67	3	HOPE / SHAGGY (MCA)
73	74	29	ROLLERCOASTER / B*WITCHED (EPIC)
74	—	4	NEW YORK CITY BOY / PET SHOP BOYS (PARLOPHONE/SIRE)
75	71	24	JAMBOREE / NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)

◯ Records with the greatest sales gains. © 1999, Billboard/BPI Communications and SoundScan, Inc.

32 **SATISFY YOU** (Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/Sony/ATV Tunes, ASCAP/Thelma's Boi, BMI/Songs Of Universal, BMI/The Price Is Right, BMI/R Kelly, BMI) HL/WBM
83 **SAY MY NAME** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP/LaTavia, ASCAP) HL
69 **SEXUAL (LI DA DI)** (Jerk Awake, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP/Edition Shark Media, GEMA/Warner-Tamerlane, BMI) HL/WBM
39 **SHAKE YOUR BON-BON** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP) WBM
49 **SHE'S SO HIGH** (Bachman & Sons, BMI/EMI Blackwood, BMI) HL
74 **SHE THINKS MY TRACTOR'S SEXY** (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/CMI, BMI) HL
60 **SMILE** (DreamWorks, BMI/Encore, ASCAP) CLM
1 **SMOOTH** (Itaal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI) HL/WBM
34 **SOMEDAY** (Warner-Tamerlane, BMI/See Squared, BMI/Grave Lack Of Talent, BMI/Joseph "McG" Nichol, BMI) WBM
65 **SOMETHING LIKE THAT** (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
36 **STAY THE NIGHT** (Blue Khaki's, SESAC/Put It Down, SESAC/Young Fiano, SESAC/Jerome Jones, SESAC/T. Scott Style, SESAC/AKA World Wide)
15 **STEAL MY SUNSHINE** (EMI April, ASCAP/Big Meanie, ASCAP/Buddah, ASCAP/Mn, ASCAP/Gregg Diamond, ASCAP/BMG, BMI/EMI U Catalog, BMI) HL
91 **STEAM** (Sony/ATV Tree, BMI/BMG, BMI/Yessirree Bob, ASCAP) HL
98 **STILL D.R.E.** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Hard Workin Black Folks, ASCAP/EMI Blackwood, BMI/Lil Lu Lu, BMI/Scott Storch, ASCAP) HL/WBM
38 **TAKE A PICTURE** (EMI April, ASCAP/Happy Ditties From Paradise, ASCAP) HL
84 **THA BLOCK IS HOT** (Money Mack, BMI)
56 **THANK GOD I FOUND YOU** (Sony/ATV Songs, BMI/Rye Songs, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
30 **THAT'S THE WAY IT IS** (Grantsville, ASCAP/Zomba, ASCAP) WBM
14 **THEN THE MORNING COMES** (Squish Moth, BMI/Warner-Tamerlane, BMI) WBM
78 **THERE SHE GOES** (Go! Discs, BMI)
11 **U KNOW WHAT'S UP** (Eddie F., ASCAP/DeWhatUGotta, ASCAP/WB, ASCAP/Belewa, ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP/Rassmyssiona, ASCAP/Rusty Knuckles, ASCAP) WBM
20 **UNPRETTY** (Cyptron, BMI/EMI Blackwood, BMI/Grung Girl, ASCAP) HL
12 **WAITING FOR TONIGHT** (Sweet Woo, SESAC/Denotation, SESAC/Warner-Tamerlane, BMI/Michael Garvin, BMI/Connotation, BMI/RPM, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
73 **WE CAN'T BE FRIENDS** (Hudson Jordan, ASCAP/Wixen, ASCAP/Famous, ASCAP/Almo, ASCAP) WBM
13 **WHAT A GIRL WANTS** (Warner-Tamerlane, BMI/Hidden Pun, BMI/Sushi Too, BMI/Manuiti L.A., ASCAP) WBM
40 **WHAT DO YOU SAY** (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
41 **WHEN I SAID I DO** (Blackened, BMI) WBM
10 **WHERE MY GIRLS AT?** (Mass Confusion, ASCAP/WB, ASCAP/E Beats, ASCAP/Rap Tracks, ASCAP) WBM
58 **WILL 2K** (Treyball, ASCAP/Love N Loyalty, BMI/O'Brook, BMI/EMI April, ASCAP/Hee Bee Dooinit, ASCAP/Nineden, PRS/EMI Virgin, ASCAP/Bobby Robinson, BMI) HL
42 **YOU CAN DO IT** (Don One Eye Saunders, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Chicken Hawk, ASCAP) WBM
53 **(YOU DRIVE ME) CRAZY** (BMG Scandinavia, STIM/Zomba, ASCAP/Grantsville, ASCAP/Careers-BMG, BMI) HL/WBM

PRODUCER FOSTER MAKING FIRST CHRISTIAN MUSIC FORAY

(Continued from page 14)

"I grew up playing organ in the church and have never been too far away from it," he says. "I produced a couple of songs for Carman . . . And I've worked with BeBe & CeCe [Winans] and Amy Grant a little bit."

Foster says he has been attracted to the music's positive content. "It's such a valid force right now. Being the father of four daughters and two stepsons, all in the teenage realm, I think the Christian music is going to be huge. I'm not doing it to make a lot of money with it, though that would be nice too. I think it's a force.

"A group like Plus One stands for all the right things," he adds. "These five young men are good kids. They are normal teenagers, but they don't smoke, don't drink. They don't do drugs. That's a great message to kids."

Foster says he'll take the same approach he does with other acts. "Musically, I'm not going to do anything different, except the lyrics will be directed toward God," he says.

Plus One's debut album on Atlantic/143 is scheduled for a spring 2000 release, possibly coinciding with the Gospel Music Assn.'s annual convention in April. "I was attracted to these guys musically right away," says Foster. "In this group, we have four, if not five, lead singers, and that's kind of extraordinary. That really interested me . . . When you put lead vocals together, sometimes the blend is not good. The first thing I noticed with these guys is they are all lead voices, but they blend beautifully."

"It's been incredible," Plus One's Nate Cole says of working with Foster. "We're still pinching ourselves to find out if it's really real. He's just a lot of fun, and he gets the best out of us."

Foster says he'll produce some cuts but will also utilize other producers.

> ***'Musically, I'm not going to do anything different, except the lyrics will be directed toward God'***
>
> **– DAVID FOSTER –**

Thus far, a version of "America The Beautiful," which Foster produced with Mervyn Warren, is starting to generate interest, even though it has not officially been serviced to radio.

Rick Dees had the group on his KIIS Los Angeles radio show, during which he played the track and created a stir.

"I've never seen this many opportunities for a band before they've even released," says Solarek of the act, which is booked by Charles Dorris at William Morris. "The phone lines shut down because there were so many calls coming in [to Dees' program]. One of the producers from the Staples Center hears them on the radio, calls 143, and says, 'I don't know who that band is, but I want them at the closing event for the [L.A.] Kings on Dec. 30.' That was parlayed into the Atlanta Hawks in January. Then that turned into a New Year's Eve special on ABC in L.A. It's taken on a whole life of its own."

Solarek says the group recently performed at a Teen magazine/Bloomingdale's event. "The other coordinators from the other Bloomingdale's were there and said, 'We want them in our stores," he says.

"Then Macy's West called the next day and said, 'We'd like to book them for 12 events with the U.S. Women's Soccer team . . . ' Everybody is wanting to partner because they see something special with this band," Solarek says.

BAND BASSIST/VOCALIST RICK DANKO DIES

(Continued from page 7)

lieved Dylan had betrayed his folk roots. One legendarily confrontational concert, recorded at the Manchester Free Trade Hall in England, was finally released officially in 1998 (after nearly 30 years of bootleg circulation) by Columbia/Legacy as "The Bootleg Series Vol. 4: Bob Dylan Live 1966."

In July 1966, not long after the conclusion of the tour, Dylan, then settled in Woodstock, N.Y., was involved in a serious motorcycle accident. At his invitation, the Hawks, with Helm back in the fold, were invited to join him there. The group rented a large pink house, known as "Big Pink," in the Saugerties town and engaged in a series of informal 1967 sessions that spawned what became known as Dylan's "basement tapes" (because of the location of the jerry-rigged studio). Widely bootlegged in 1969 and officially issued in 1975, the tapes signaled a new direction for both Dylan and his musicians.

Signed in their own right to Capitol Records, the Hawks assumed the simplest of monikers—the Band. Its 1968 debut, "Music From Big Pink," was a deep, mysterious work that drew on the breadth of American roots music. That album and the group's self-titled, widely acclaimed 1969 sophomore release cemented the Band's reputation as one of the most important groups of the day.

Danko's fat, throaty bass work propelled the Band's songs, and he doubled on fiddle and trombone. He also contributed striking ensemble vocals, and, though he usually took a back seat to Helm and Manuel as a lead singer, the Band's seven studio albums featured such potent Danko performances as "This Wheel's On Fire," "Unfaithful Servant," "When You Awake," "Stage Fright," "Change Is Gonna Come," and "It Makes No Difference." In concert, he took the lead on a vibrant cover of the Four Tops' "Loving You Is Sweeter Than Ever."

The Band toured on a rapturously received double bill with Dylan in 1974 and cut the collaborative album "Planet Waves" and the live collection "Before The Flood" with him the same year.

The original Band lineup called it quits on Thanksgiving 1976 with an all-star concert, the Last Waltz, at Winterland in San Francisco. Director Martin Scorsese filmed the show for a like-named 1978 documentary. Danko soon became the first ex-Band member to release a solo album: His eponymous Arista set was issued in 1977 and peaked at No. 119 on Billboard's album chart.

In the late '70s and early '80s, Danko recorded with Eric Clapton, Emmylou Harris, and Joe Cocker; he later appeared on both of Robbie Robertson's Geffen solo albums.

Without Robertson, the Band regrouped in 1983 and hit the tour circuit. On the road in Florida in 1986, Manuel committed suicide. Later in the decade, Danko toured with Ringo Starr's All-Starr Band, which also included Helm on drums.

In 1991, Danko cut a fruitful collaborative album with folk singer Eric Andersen and Norwegian musician Jonas Fjeld for Rykodisc; a second set by the trio, "Ridin' On The Blinds," was issued in 1997.

The reconfigured Band, featuring Danko, Helm, and Hudson, made three albums in the '90s—"Jericho" (Pyramid, 1993), "High On The Hog" (Pyramid, 1996), and "Jubilation" (River North, 1998).

Danko was arrested in Japan in 1997 for possession of heroin and received a suspended sentence. His weight ballooned seriously in recent years after he kicked his habit, according to published reports.

He released his most recent album, "Live On Breeze Hill," via the Internet in September and completed a brief Midwestern tour Dec. 7.

Danko is survived by his wife, Elizabeth, and two children.

HOT 100 SPOTLIGHT

by Silvio Pietroluongo

LATIN FLAVOR: The Billboard Hot 100 underwent significant changes at the start of 1999. The chart's evolution will continue at the start of the calendar year 2000, as Billboard expands the radio panel to include the monitored radio stations that now report to Hot Latin Tracks and our three Latin format charts.

With the 1999 remodeling of the Hot 100, the only popular format excluded from the chart was Latin music. With the undeniable mainstream success enjoyed this year by Latino artists, the time has come to make the Hot 100 an even more democratic chart, with the inclusion of audience data from the Latin stations. Had Latin radio been part of the Hot 100 pool in 1999, no additional songs would have made the chart. However, songs on the chart that were played by both top 40 and Latin stations would have risen to higher ranks.

This change will take place effective with the next Hot 100, which will be unpublished. Unpublished charts are available to paid subscribers of Billboard Online; they are also for sale through our research department (E-mail research@billboard.com or call 212-536-5054).

The first printed Billboard with the reconfigured Hot 100 radio panel will be dated Jan. 8. Expect a slight bump in chart positions for **Marc Anthony's** "I Need To Know" (Columbia), now at No. 6; **Ricky Martin's** "Shake Your Bon-Bon" (C2), No. 39; and **Enrique Iglesias'** "Rhythm Divine" (Interscope), No. 67.

LONESTAR STATE OF MIND: As forecasted two weeks ago, **Lonestar** re-renters the Hot 100 at No. 45 with "Amazed" (BNA). The addition of "Amazed" on dozens of top 40 and AC playlists has pushed this recurrent country track above No. 50, making it Hot 100 eligible once again. It's been a grand couple of weeks for Lonestar, as its most recent country radio release, "Smile," debuted last issue and moves 89-80.

SEX AND TV: "Sexual (Li Da Di)" by **Amber** (Tommy Boy) continues its long, strange climb up the Hot 100, moving 76-69 in its 20th week. "Sexual" will be allowed to stay on the chart below No. 50 until it loses points for two consecutive weeks . . . Due to depletion in retail stock, **LFO's** "Girl On TV" (Arista) dipped slightly last issue from 10-14. With a fresh shipment reaching stores and the shelves now fully stocked, sales for "TV" jump 10%, and the song rebounds to No. 11.

MY FAVES OF 1999: Joining in the spirit of our year-end recap issue, here's my personal top 10 of 1999. No. 10: **the Offspring**, "Pretty Fly (For A White Guy)" (Columbia); No. 9: **Garbage**, "Special" (Almo Sounds/Interscope); No. 8: **Dido**, "Here With Me" (Arista); No. 7: **Len**, "Steal My Sunshine" (Work/550-Work); No. 6: **Santana Featuring Rob Thomas**, "Smooth" (Arista); No. 5: **Everlast**, "What It's Like" (Tommy Boy); No. 4: **Amber**, "Sexual (Li Da Di)" (Tommy Boy); No. 3: **Armand Van Helden Featuring Duane Harden**, "You Don't Know Me" (Armed); No. 2: **Jennifer Lopez**, "Waiting For Tonight" (Work/550-Work).

And the song I consider the best pop record of 1999 is . . . **Backstreet Boys'** "I Want It That Way" (Jive). Don't laugh.

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DECEMBER 25, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	22	SMOOTH ▲ 10 weeks at No. 1 / M SERLETIC (I SHUR,R THOMAS)	SANTANA FEATURING ROB THOMAS / (C) (D) ARISTA 13718 †	1
2	2	2	18	BACK AT ONE ★ / B MCKNIGHT (B MCKNIGHT)	BRIAN MCKNIGHT / (T) (V) MOTOWN 156501* †	2
3	3	3	11	I WANNA LOVE YOU FOREVER ● / L BIANCANIELLO,S WATTERS (S WATTERS,L BIANCANIELLO)	JESSICA SIMPSON / (C) (D) COLUMBIA 79262 †	3
4	4	6	10	I KNEW I LOVEO YOU / W AFANASIEFF,D HAYES,D JONES (D HAYES,D JONES)	SAVAGE GARDEN / (V) COLUMBIA ALBUM CUT †	4
5	5	5	17	MY LOVE IS YOUR LOVE ▲ / W JEAN,J DUPLESSIS (W JEAN,J DUPLESSIS)	WHITNEY HOUSTON / (C) (D) (T) (X) ARISTA 13730 †	5
6	6	4	16	I NEEO TO KNOW ● / C ROONEY (M ANTHONY,C ROONEY)	MARC ANTHONY / (C) (D) (T) (V) (X) COLUMBIA 79250 †	3
7	9	13	5	HOT BOYZ ● / TIMBALAND (M ELLIOTT,T MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP / (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	7
8	7	7	14	U KNOW WHAT'S UP ● / EDDIE F [illegible] (… B MUHAMMAD,A HAMILTON,D DAMON,V MCKENZIE)	DONELL JONES / (C) (D) UNTOUCHABLES/LAFACE 24420/ARISTA †	7
9	11	14	10	BRING IT ALL TO ME / [illegible] B LAWRENCE,C ROONEY (… RUBY,L LEWIS,K SPENCER,W SHELBY,L VAN HORSSEN,N SYLVERS)	BLAQUE / TRACK MASTERS ALBUM CUT/COLUMBIA †	9
10	10	17	8	24/7 ★ / A RAY (A RAY,SCOTT SMITH)	KEVON EOMONDS / (C) (D) (T) (X) RCA 65924 †	10
11	14	10	6	GIRL ON TV ★ / R CRONIN,B YOUNG,D BRAIN (R CRONIN,B YOUNG,D BRAIN)	LFO / (C) (D) ARISTA 17356 †	10
12	8	9	11	WAITING FOR TONIGHT ★ / R [illegible],R JONES (M CHRISTIANSEN,M GARVIN,P TEMPLE)	JENNIFER LOPEZ / (T) WORK 79292*/550 WORK †	8
13	18	28	5	WHAT A GIRL WANTS / G ROCHE (S KIPNER,G ROCHE)	CHRISTINA AGUILERA / RCA ALBUM CUT †	13
14	16	19	9	THEN THE MORNING COMES / E VALENTINE (G CAMP)	SMASH MOUTH / (V) INTERSCOPE ALBUM CUT †	14
15	12	11	20	STEAL MY SUNSHINE / MUMBLE C (M CASTANZO,G DIAMOND)	LEN / WORK ALBUM & SOUNDTRACK CUT/550 WORK †	9
				GREATEST GAINER/AIRPLAY		
16	29	67	3	BLUE (OA BA DEE) ★ / PONTE LOBINA (LOBINA,RANDONE,GABUTTI)	EIFFEL 6S / (T) REPUBLIC 156638*/UNIVERSAL †	16
17	32	54	3	HE CAN'T LOVE U ★ / B MICHAEL-COX (B CASEY,B CASEY,B COX)	JAGGED EDGE / (C) (D) SO SO DEF 79146/COLUMBIA †	17
18	13	8	18	MAMBO NO. S (A LITTLE BIT OF...) ★ / F LIPPERT,T ZIPPY,L BEGA,GOAR B (P PRADO,L BEGA,ZIPPY)	LOU BEGA / (T) (V) RCA 65842* †	3
19	17	15	35	WHERE MY GIRLS AT? ● / M ELLIOTT (M ELLIOTT,P STEWART,E SEATS)	702 / (C) (D) (T) MOTOWN 860891 †	4
20	15	12	27	UNPRETTY ● / D AUSTIN (D AUSTIN,T WATKINS)	TLC / (C) (D) (T) LAFACE 24424/ARISTA †	1
21	22	24	12	MEET VIRGINIA / TRAIN,C MATHEWSON (C COLIN,R HOTCHKISS,P MONAHAN,J STAFFORD,S UNDERWOOD)	TRAIN / AWARE ALBUM CUT/COLUMBIA †	21
22	25	30	11	LEARN TO FLY / A KASPER,FOO FIGHTERS (FOO FIGHTERS)	FOO FIGHTERS / ROSWELL ALBUM CUT/RCA †	22
23	21	27	9	4, 5, 6 ★ / C STEWART (C A STEWART,K BURRUSS,T JOHNSTON,J THOMPKINS)	SOLE FEATURING JT MONEY & KANDI / (C) (D) DREAMWORKS 459029 †	21
24	38	43	10	GET IT ON TONITE ★ / S MOORE,B PALMER,M JORDAN (B PALMER,S MOORE,D BENBOW,A WILSON,J EVERS,J KOROULETSCHI)	MONTELL JORDAN / (T) DEF SOUL [illegible] †	24
25	24	22	25	BACK THAT THANG UP ★ / M FRESH (JUVENILE,M FRESH,LIL' WAYNE)	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE / (T) CASH MONEY 156482*/UNIVERSAL †	19
26	26	29	11	BIG DEAL ★ / W C RIMES (A ANDERSON,J STEELE)	LEANN RIMES / (C) (D) (V) CURB 73086 †	26
27	20	18	19	GET GONE ● / BRYAN MICHAEL,K HICKS (J AUSTIN,B COX,K HICKS)	IDEAL / (C) (D) NOONTIME 38666/VIRGIN †	13
28	28	35	8	BREATHE / B GALLIMORE,F HILL (H LAMAR,S BENTLEY)	FAITH HILL / WARNER BROS (NASHVILLE) ALBUM CUT/WRN †	28
29	46	—	2	OANCIN' ★ / D LIGHTY,EDDIE F,T RILEY (D LIGHTY,E FERRELL,C LIGHTY,D DAMON,B MUHAMMAD,T RILEY)	GUY / (C) (D) (T) MCA 155657 †	29
30	34	44	7	THAT'S THE WAY IT IS / M MARTIN,K LUNDIN (M MARTIN,K LUNDIN,A CARLSSON)	CELINE DION / 550 MUSIC ALBUM CUT/550 WORK †	30
31	30	33	10	HE DIDN'T HAVE TO BE / F ROGERS (B PAISLEY,K LOVELACE)	BRAD PAISLEY / (V) ARISTA NASHVILLE ALBUM CUT †	30
32	19	16	14	SATISFY YOU ● / S COMBS,J WALKER (S COMBS,J WALKER,R GREENE,K PRICE,R KELLY,D FOSTER,J KING,T MCELROY)	PUFF DADDY FEATURING R. KELLY / (C) (D) BAD BOY 79283/ARISTA †	2
33	37	40	10	GOT YOUR MONEY / THE NEPTUNES (P WILLIAMS,C HUGO,R JONES)	OL' DIRTY BASTARD FEATURING KELIS / ELEKTRA ALBUM CUT/EEG †	33
34	23	20	26	SOMEDAY ★ / D KAHNE (SUGAR RAY,D KAHNE)	SUGAR RAY / (X) LAVA 84536*/ATLANTIC †	7
35	35	37	8	HANGINAROUNO / D LOWERY,D HERRING (A F DURITZ,D VICKREY,B MIZE,D BRYSON)	COUNTING CROWS / (V) DGC ALBUM CUT/INTERSCOPE †	35
36	40	34	12	STAY THE NIGHT ★ / PLATINUM STATUS,T ISAAC (C STOKES,T ISAAC,PLATINUM STATUS,J JONES)	IMX / (C) (D) (T) (V) MCA 155630 †	31
37	33	42	25	BLACK BALLOON ★ / R CAVALLO,GOO GOO DOLLS (J RZEZNIK)	GOO GOO DOLLS / (C) (D) (V) WARNER BROS 16946 †	16
38	52	64	5	TAKE A PICTURE ★ / B [illegible],R PATRICK,[illegible],G LENARDO (R PATRICK)	FILTER / (T) REPRISE 44768* †	38
39	39	39	6	SHAKE YOUR BON-BON / G NORIEGA,R ROSA,[illegible] (R ROSA,G NORIEGA,D CHILD)	RICKY MARTIN / C2 ALBUM CUT †	39
40	42	41	8	IF YOU LOVE ME ★ / MINT CONDITION (K LEWIS)	MINT CONDITION / (C) (D) (X) ELEKTRA 64027/EEG †	30
41	31	31	11	WHEN I SAID I DO / C BLACK (C BLACK)	CLINT BLACK / (V) RCA (NASHVILLE) ALBUM CUT †	31
42	87	60	7	YOU CAN DO IT ★ / ONE EYE (O SAUNDERS,O JACKSON,D ROLISON)	ICE CUBE FEATURING MACK 10 & MS. TOI / (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	72
60	87	86	87	15 MINUTES ★ / C ELLIOT,D HUNTER (N TURMAN,M NELSON,TAB,S SALTER)	MARC NELSON / (C) (D) COLUMBIA 79220 †	77
44	94	75	9	DON'T SAY YOU LOVE ME ● / J SHALOWER,P ZIZZO (RAVEN LARSEN,P ZIZZO,J BRALOWER)	M2M / (C) (D) ATLANTIC 84551 †	44
45	RE-ENTRY		71	AMAZED / D HUFF (M GREEN,A MAYO,C LINDSEY)	LONESTAR / (V) BNA ALBUM CUT †	24
46	51	56	9	WHAT DO YOU SAY / D MALLOY,R MCENTIRE (M DULANEY,N THRASHER)	REBA / (V) MCA NASHVILLE ALBUM CUT †	46
				GREATEST GAINER/SALES		
47	97	—	2	THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE) ★ / THUNDERPUSS 2000,R FAIR (M TORME,R WELLS)	CHRISTINA AGUILERA / (D) (T) RCA 65943 †	47
48	48	58	6	GOT TO GET IT ★ / SISQO,A WEST (M ANDREWS,A WEST,M COLLINS,J TRAVIS)	SISQO FEATURING MAKE IT HOT / (T) DRAGON/DEF SOUL 562455*/IDJMG †	48
49	44	47	28	SHE'S SO HIGH / B ROCK,T BACHMAN (T BACHMAN)	TAL BACHMAN / COLUMBIA ALBUM CUT †	24
50	68	82	3	THANK GOO I FOUNO YOU / J JAM,T LEWIS,M CAREY (M CAREY,J HARRIS III,T LEWIS)	MARIAH CAREY FEATURING JOE & 98 DEGREES / COLUMBIA ALBUM CUT †	50
51	41	21	17	HEARTBREAKER ● / M CAREY,DJ CLUE (M CAREY,S CARTER,S ELLISTON,L CHASE,N M WALDEN,J COHEN)	MARIAH CAREY FEATURING JAY-Z / (C) (D) (T) (X) COLUMBIA 79260 †	1
52	61	70	5	COWBOY TAKE ME AWAY / B CHANCEY,P WORLEY (M SEIDEL,M HUMMON)	DIXIE CHICKS / MONUMENT ALBUM CUT	52
53	36	23	15	(YOU DRIVE ME) CRAZY ★ / M MARTIN,RAMI (J ELOFSSON,P MAGNUSSON,D KREUGER,M MARTIN)	BRITNEY SPEARS / (T) JIVE 42606* †	10
54	64	71	5	MY BEST FRIEND / B GALLIMORE,J STROUD,T MCGRAW (A MAYO,B LUTHER)	TIM MCGRAW / CURB ALBUM CUT	54
55	57	63	7	POP A TOP / K STEGALL (N STUCKEY)	ALAN JACKSON / (V) ARISTA NASHVILLE ALBUM CUT †	55
56	62	69	6	ANGELS / G CHAMBERS,S POWER (R WILLIAMS,G CHAMBERS)	ROBBIE WILLIAMS / (V) CAPITOL ALBUM CUT †	56
57	55	55	15	ALL THINGS CONSIOERED ★ / R THOMAS,J LEO,E GORRALL (T HUNT)	YANKEE GREY / (C) (V) MONUMENT 79248 †	55
58	43	25	9	WILL 2K ★ / POKE & TONE (W SMITH,L BENNETT,K HAILEY,THE CLASH,B ROBINSON,D HENSON)	WILL SMITH FEATURING K-CI / (T) (V) COLUMBIA 79287* †	25
59	69	76	4	ALL THE SMALL THINGS / J FINN (M HOPPUS,T DELONGE)	BLINK-182 / MCA ALBUM CUT †	59
60	49	94	15	I LOVE YOU / M MCBRIDE,P WORLEY (T HYLER,A ROBOFF,K FOLLESE)	MARTINA MCBRIDE / (V) RCA NASHVILLE/COLUMBIA ALBUM & SOUNDTRACK CUT †	15
87	60	87	75	HIGHER / J KURZWEG (M TREMONTI,S STAPP)	CREED / WIND-UP ALBUM CUT †	87
62	95	51	15	BLING BLING ★ / M FRESH (B G,LIL' WAYNE,JUVENILE,BABY,M FRESH)	B.G. FEAT. BABY, TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE / (T) CASH MONEY 156483*/UNIVERSAL †	36
63	87	60	4	CAUGHT OUT THERE ★ / THE NEPTUNES (P WILLIAMS,C HUGO)	KELIS / (C) (D) (T) VIRGIN [illegible] †	63
64	87	75	7	DEEP INSIDE / K DEANE,M J BLIGE,T GETER (K DEANE,E JOHN,B TAUPIN)	MARY J. BLIGE / MCA ALBUM CUT †	60
65	60	60	20	SOMETHING LIKE THAT / B GALLIMORE,J STROUD,T MCGRAW (R FERRELL,K FOLLESE)	TIM MCGRAW / CURB ALBUM CUT †	75
95	87	87	15	GOTTA MAN ★ / SWIZZ BEATZ (S JEFFERS,K DEAN,M TIFRERE)	EVE / (T) RUFF RYDERS 497085*/INTERSCOPE †	26
67	79	60	7	RHYTHM DIVINE / M TAYLOR,B RAWLING (P BERRY,M TAYLOR)	ENRIQUE IGLESIAS / INTERSCOPE ALBUM CUT †	67
87	53	15	13	HOME TO YOU / G FUNDIS (A SMITH,S LIGHT)	JOHN MICHAEL MONTGOMERY / ATLANTIC (NASHVILLE) ALBUM CUT †	86
69	75	75	20	SEXUAL (LI DA DI) ★ / THE BERMAN BROTHERS (R NOWELS,B STEINBERG,A CREMERS)	AMBER / (T) (X) TOMMY BOY 381* †	86
75	86	87	15	LARGER THAN LIFE / M MARTIN,RAMI,K LUNDIN (M MARTIN,K LUNDIN,B T LITTRELL)	BACKSTREET BOYS / (V) JIVE ALBUM CUT †	25
71	84	94	3	NONE OF UR FRIENDS BUSINESS / TIMBALAND (E LUMPKIN,T MOSLEY)	GINUWINE / 550 MUSIC ALBUM CUT/550 WORK †	71
72	71	95	14	BUG A BOO / SHE'KSPERE (K BRIGGS,K BURRUSS,B KNOWLES,L LUCKETT,L ROBERSON,K ROWLAND)	DESTINY'S CHILD / COLUMBIA ALBUM CUT †	33
87	15	15	13	THE CHEMICALS BETWEEN US / G ROSSDALE (G ROSSDALE)	BUSH / TRAUMA ALBUM CUT †	87
74	87	87	6	SHE THINKS MY TRACTOR'S SEXY / B CANNON,N WILSON (J COLLINS,P OVERSTREET)	KENNY CHESNEY / (V) BNA ALBUM CUT †	24
75	15	87	3	LEFT & RIGHT ★ / D'ANGELO (D'ANGELO,R NOBLE,C SMITH,K FAREED)	D'ANGELO FEATURING METHOD MAN AND REDMAN / (C) (D) (T) VIRGIN 38678 †	26
75	80	87	15	THERE SHE GOES / S TAYLOR (L A MAVERS)	SIXPENCE NONE THE RICHER / SQUINT/ELEKTRA ALBUM CUT/EEG †	87
15	63	15	15	WE CAN'T BE FRIENDS ● / A CRAWFORD,PROFESSOR FUNK (A CRAWFORD,J RUSSELL)	DEBORAH COX WITH R.L. / (C) (D) ARISTA 13724 †	7
78	95	56	4	N 2 GETHER NOW / DJ PREMIER,T DATE (C SMITH,F DURST,C MARTIN)	LIMP BIZKIT FEATURING METHOD MAN / FLIP ALBUM CUT/INTERSCOPE †	78
				HOT SHOT DEBUT		
79	NEW ▶		1	THE GREAT BEYOND / P MCCARTHY (P BUCK,M MILLS,M STIPE)	R.E.M. / JERSEY SOUNDTRACK CUT/WARNER BROS. †	79
80	49	—	7	SMILE / D HUFF (C LINDSEY,K FOLLESE)	LONESTAR / (V) BNA ALBUM CUT †	80
81	70	87	10	COME ON OVER / R J LANGE (S TWAIN,R J LANGE)	SHANIA TWAIN / (V) MERCURY (NASHVILLE) ALBUM CUT †	60
87	83	77	23	THE ROCKAFELLER SKANK ★ / F SLIM (F SLIM,J BARRY)	FATBOY SLIM / (C) (D) (T) (V) (X) SKINT/ASTRALWERKS 66242/VIRGIN †	77
83	NEW ▶		4	SAY MY NAME / R JERKINS (R JERKINS,F JERKINS III,L DANIELS,B KNOWLES,L LUCKETT,K ROWLAND,L ROBERSON)	DESTINY'S CHILD / COLUMBIA ALBUM CUT	83
84	87	89	7	THA BLOCK IS HOT ★ / M FRESH (LIL' WAYNE,JUVENILE,B G,M FRESH)	LIL' WAYNE FEATURING JUVENILE & B.G. / (T) CASH MONEY 156546*/UNIVERSAL †	84
87	86	60	17	MUSIC OF MY HEART ● / D FOSTER (D WARREN)	'N SYNC & GLORIA ESTEFAN / (C) (D) MIRAMAX 79245/EPIC †	2
86	NEW ▶		7	NO MORE RAIN (IN THIS CLOUD) / S STONE (A STONE,B WILLIAMS,G CHAMBERS,J WEATHERLY)	ANGIE STONE / ARISTA ALBUM CUT †	86
87	87	87	9	GUERRILLA RADIO ★ / B O'BRIEN (T COMMERFORD,T MORELLO,B WILK,Z DE LA ROCHA)	RAGE AGAINST THE MACHINE / (D) EPIC 79270 †	86
95	82	95	3	NOTORIOUS B.I.G. / D VANDERPOOL,S COMBS (C WALLACE,D VANDERPOOL,J TAYLOR,N BATES,S LEBON)	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & LIL' KIM / BAD BOY ALBUM CUT/ARISTA †	82
89	NEW ▶		4	AULD LANG SYNE / W AFANASIEFF,KENNY G (TRADITIONAL,KENNY G,W AFANASIEFF)	KENNY G / ARISTA ALBUM CUT	89
36	75	15	49	GIVE YOU WHAT YOU WANT (FA SURE) ★ / SOULSHOCK,KARLIN (C SCHACK,K KARLIN,R PATTERSON,C DEBARGE)	CHIOO DEBARGE / (C) (D) (T) MOTOWN 156443 †	71
87	84	85	11	STEAM ★ / J SCAIFE (L ANDERSON,B REGAN)	TY HERNDON / (C) (D) EPIC (NASHVILLE) 79269 †	83
87	87	15	15	THE GREATEST ROMANCE EVER SOLD ★ / PRINCE (symbol)	(symbol) / (C) (D) (T) (X) NPG 13749/ARISTA †	60
95	75	87	15	I WANT IT ALL ● / WARREN G (W GRIFFIN,D ROBINSON,E JORDAN,R DEBARGE,E DEBARGE)	WARREN G FEATURING MACK 10 / (C) (D) (T) G-FUNK [illegible]/RESTLESS †	23
94	94	95	7	LIVE, LAUGH, LOVE / D JOHNSON,C WALKER (G NICHOLSON,A SHAMBLIN)	CLAY WALKER / GIANT (NASHVILLE) ALBUM CUT †	94
95	60	87	7	RE-ARRANGED / T DATE,LIMP BIZKIT,S WEILAND (F DURST,S RIVERS,W BORLAND,J OTTO)	LIMP BIZKIT / FLIP ALBUM CUT/INTERSCOPE †	60
96	NEW ▶		7	ONE NIGHT STAND ★ / J-SHIN,L SCOTT (J-SHIN,L SCOTT)	J-SHIN FEATURING LATOCHA SCOTT / (C) (D) (T) SLIP-N-SLIDE 84489/ATLANTIC †	94
97	NEW ▶		7	DECK THE HALLS ★ / D HUFF (PUBLIC DOMAIN)	SHEDAISY / (D) LYRIC STREET 164036 †	87
98	98	—	4	STILL D.R.E. ★ / DR DRE,MEL-MAN (A YOUNG,S CARTER,M BRADFORD,S STORCH)	DR. DRE FEATURING SNOOP DOGG / (T) AFTERMATH 497192*/INTERSCOPE †	86
95	60	87	9	L.A. SONG ★ / O LEIBER (B HART)	BETH HART / (D) 143/LAVA 84542/ATLANTIC †	60
100	100	95	5	NASTRADAMUS ★ / L E S,N JONES (N JONES,L LEWIS,J BROWN)	NAS / (T) (X) COLUMBIA 79299* †	92

○ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ★ Retail Launch- indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability.

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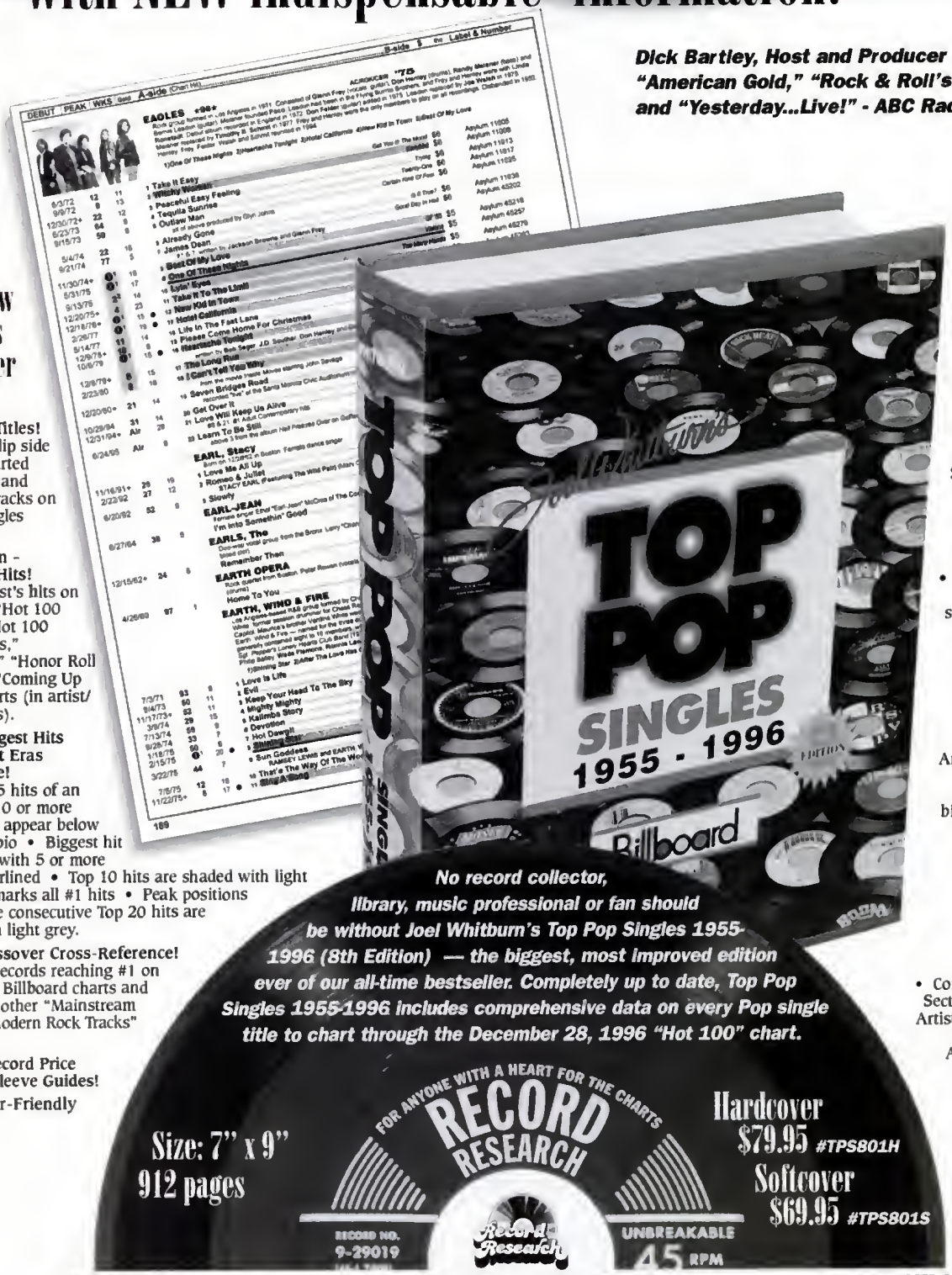

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THE Billboard 200®

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

DECEMBER 25, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1/Hot Shot Debut		
1	NEW▶		1	**THE NOTORIOUS B.I.G.** BAD BOY 73023*/ARISTA (11.98/17.98) 1 week at No. 1	BORN AGAIN	1
2	1	1	1	**CELINE DION** 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
				Greatest Gainer		
3	2	4	30	**BACKSTREET BOYS** ◆[10] JIVE 41672 (11.98/17.98)	MILLENNIUM	1
4	3	6	48	**BRITNEY SPEARS** ◆[10] JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
5	4	8	26	**SANTANA** ▲[5] ARISTA 19080 (11.98/17.98)	SUPERNATURAL	1
6	5	10	16	**CHRISTINA AGUILERA** ▲[4] RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
7	8	14	4	**KENNY G** ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM	7
8	10	11	110	**SHANIA TWAIN** ◆[16] MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
9	NEW▶		1	**VARIOUS ARTISTS** UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	9
10	9	9	4	**WILL SMITH** COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
11	6	3	4	**DR. DRE** AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
12	12	12	6	**MARIAH CAREY** ▲[3] COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
13	11	2	3	**METALLICA** ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
14	13	5	4	**KORN** IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
15	16	17	5	**FAITH HILL** WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
16	7	13	3	**GARTH BROOKS** CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	7
17	17	20	15	**DIXIE CHICKS** ▲[3] MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
18	14	16	16	**LOU BEGA** ▲[3] RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	3
19	15	23	31	**RICKY MARTIN** ▲[4] C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
20	21	46	6	**ROSIE O'DONNELL** ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	20
21	24	25	50	**KID ROCK** ▲[3] LAVA/ATLANTIC 83119*/AG (10.98/17.98) ■	DEVIL WITHOUT A CAUSE	5
22	22	26	5	**SAVAGE GARDEN** ▲ COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
23	23	22	25	**LIMP BIZKIT** ▲[3] FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
24	19	18	5	**SOUNDTRACK** ● ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
25	26	31	5	**ANDREA BOCELLI** ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	25
26	25	24	11	**CREED** ▲[2] WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
27	31	32	28	**BLINK-182** ▲[2] MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
28	29	30	5	**VARIOUS ARTISTS** ▲ WARNER BROS./ELEKTRA/ATLANTIC 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
29	27	33	8	**98 DEGREES** UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	27
30	38	45	59	**98 DEGREES** ▲[3] MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
31	36	38	12	**BRIAN MCKNIGHT** ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	7
32	35	39	27	**SMASH MOUTH** ▲[2] INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
33	18	—	2	**SISQO** DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	18
34	32	43	6	**JEWEL** ● ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	32
35	NEW▶		1	**FUNKMASTER FLEX & BIG KAP** DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	35
36	39	37	58	**JUVENILE** ▲[3] CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
37	40	47	90	**'N SYNC** ▲[3] RCA 67613 (11.98/17.98)	'N SYNC	2
38	34	27	6	**RAGE AGAINST THE MACHINE** ▲[2] EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
39	44	50	7	**LEANN RIMES** ● CURB 77947 (10.98/17.98)	LEANN RIMES	8
40	47	53	32	**TIM MCGRAW** ▲[2] CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
41	20	7	3	**NAS** COLUMBIA 83930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
42	42	54	4	**CHARLOTTE CHURCH** SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	42
43	30	19	3	**BEASTIE BOYS** GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19
44	41	36	8	**AMY GRANT** A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	36
45	37	15	3	**DAVE MATTHEWS BAND** BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
46	48	48	20	**DESTINY'S CHILD** ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
47	46	51	16	**LFO** ▲ ARISTA 14605 (10.98/18.98)	LFO	21
48	33	42	3	**ENRIQUE IGLESIAS** INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
49	43	41	6	**JIM JOHNSTON** ▲ KOCH 8808 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
50	50	55	7	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
51	52	62	28	**JENNIFER LOPEZ** ▲[2] WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
52	51	56	122	**BACKSTREET BOYS** ◆[11] JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
53	57	29	7	**VARIOUS ARTISTS** SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
54	61	85	39	**CHARLOTTE CHURCH** ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
55	58	72	11	**MARC ANTHONY** ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
				Pacesetter		
56	73	—	1	**EIFFEL 65** REPUBLIC 157104/UNIVERSAL (11.98/17.98)	EUROPOP	56
57	60	68	98	**DIXIE CHICKS** ▲[8] MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ■	WIDE OPEN SPACES	8
58	49	44	6	**LIL' WAYNE** ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
59	28	—	2	**Q-TIP** ARISTA 20011 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
60	56	52	6	**COUNTING CROWS** ● DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
61	55	35	10	**POINT OF GRACE** WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	35
62	53	28	3	**REBA MCENTIRE** MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
63	68	69	27	**RED HOT CHILI PEPPERS** ▲[2] WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
64	63	70	12	**BARBRA STREISAND** ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
65	64	66	6	**FOO FIGHTERS** ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
66	45	—	2	**GUNS N' ROSES** GEFFEN 490514*/INTERSCOPE (19.98/24.98)	LIVE ERA '87 — '93	45
67	77	88	42	**TLC** ▲[5] LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
68	59	60	11	**GARTH BROOKS** ▲ CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
69	54	34	3	**BECK** DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
70	67	59	5	**FIONA APPLE** ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
71	NEW▶		1	**METHODS OF MAYHEM** MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
72	70	65	3	**JESSICA SIMPSON** COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	65
73	74	73	11	**STING** A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
74	79	76	7	**BUSH** ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
75	65	71	20	**VARIOUS ARTISTS** ▲[2] UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
76	89	94	26	**SARAH MCLACHLAN** ▲[2] ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
77	NEW▶		1	**MANDY MOORE** 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	77
78	62	40	3	**THIRD EYE BLIND** ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
79	71	87	3	**LEO ZEPPELIN** ATLANTIC 83268/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
80	84	91	9	**ERIC CLAPTON** DUCK/REPRISE 47553/WARNER BROS (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
81	90	98	28	**LONESTAR** ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
82	66	57	5	**SOUNDTRACK** ▲ GEFFEN 490508/INTERSCOPE (12.98/18.98)	END OF DAYS	20
83	76	74	13	**EVE** ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
84	78	99	6	**GEORGE STRAIT** MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	78
85	69	63	3	**ALANIS MORISSETTE** MAVERICK 47589/WARNER BROS (11.98/17.98)	MTV UNPLUGGED	63
86	94	103	41	**KENNY CHESNEY** ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
87	75	75	17	**MARY J. BLIGE** ▲ MCA 111929* (11.98/17.98)	MARY	2
88	96	101	48	**SUGAR RAY** ▲[2] LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
89	92	96	64	**GOO GOO DOLLS** ▲[3] WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
90	82	21	3	**MICHAEL W. SMITH** REUNION 10041/JIVE (10.98/16.98)	THIS IS YOUR TIME	21
91	87	83	16	**PUFF DADDY** ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
92	88	84	10	**LIVE** ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
93	85	86	6	**REBA MCENTIRE** MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	85
94	102	106	13	**MARTINA MCBRIDE** ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
95	105	49	5	**JARS OF CLAY** ESSENTIAL/SILVERTONE 10499/JIVE (10.98/16.98)	IF I LEFT THE ZOO	44
96	81	67	9	**SOUNDTRACK** ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
97	83	78	11	**METHOD MAN/REDMAN** DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	3
98	106	107	49	**GODSMACK** ▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) ■	GODSMACK	22
99	107	105	56	**WHITNEY HOUSTON** ▲[3] ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
100	108	110	83	**LENNY KRAVITZ** ▲[2] VIRGIN 47758 (12.98/17.98)	5	28
101	99	—	2	**VARIOUS ARTISTS** UTV/DEF JAM 545440/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	99
102	100	160	4	**VARIOUS ARTISTS** A&M 490484/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.	100
103	95	93	5	**VONDA SHEPARD** 550 MUSIC 63915/EPIC (11.98 EQ/17.98)	HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	60
104	101	90	5	**☨** ● NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	18
105	80	77	5	**MONTELL JORDAN** DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	32
106	103	97	4	**BOB MARLEY** TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	79
107	NEW▶		1	**SHERYL CROW** A&M 490574/INTERSCOPE (12.98/18.98)	SHERYL CROW AND FRIENDS: LIVE FROM CENTRAL PARK	107
108	NEW▶		1	**VARIOUS ARTISTS** TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000	108

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

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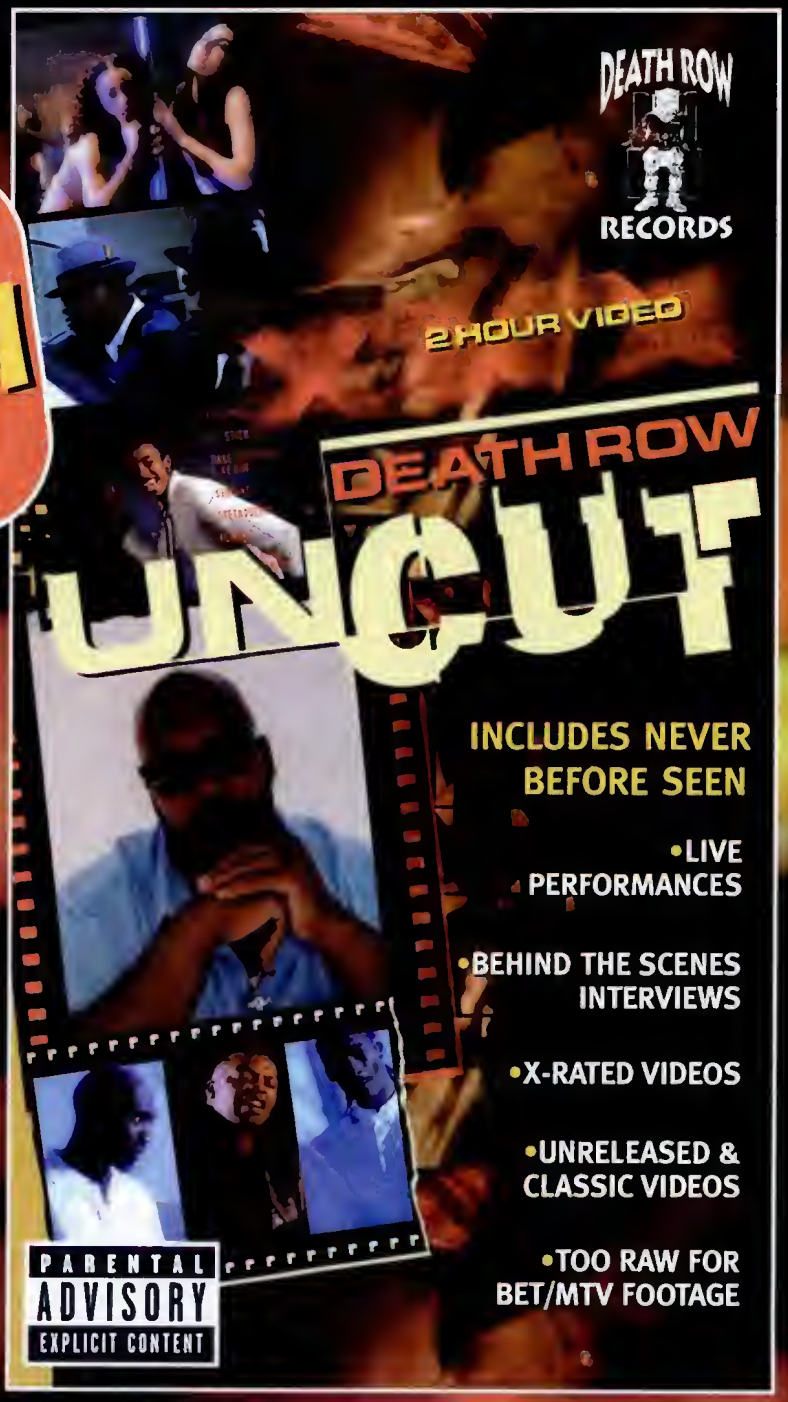

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DEATH ROW RECORDS

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	119	118	22	**TRAIN** ● AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN	76
110	115	118	57	**CHER** ▲² WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
111	125	171	4	**JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN** MASTERTONE 8570/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS	111
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115	128	143	12	**ADAM SANDLER** WARNER BROS. 47429 (11.98/17.98)	STAN AND JUDY'S KID	76
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117	114	108	5	**JIMMY BUFFETT** MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS	37
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121	109	95	4	**VARIOUS ARTISTS** TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC	40
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WARNER LAUNCHES VIDEO/MUSIC SITE

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offers a variety of online entertainment, news, information, and services. In addition to drawing material from the Time Warner empire and from agreements with other content providers, the site is expected to launch original programming.

At launch, PreviewTunes.com was expected to allow visitors to view several new videos, including LL Cool J's "Shut 'Em Down," which is on the soundtrack to Oliver Stone's forthcoming movie "Any Given Sunday." Kid Rock's video for "Only God Knows Why" will also premiere on the site.

Other acts featured in the launch include Madonna, Jewel, Missy "Misdemeanor" Elliott, Ziggy Marley, Flaming Lips, Natalie Merchant, Jude, Beth Hart, Metallica, Third Eye Blind, Goo Goo Dolls, and Paula Cole.

The company hopes to maximize revenue opportunities by offering visitors the chance to "buy now." Clicking on the phrase will bring them to CDnow, which is jointly owned by the Warner Music Group and Sony Music Entertainment.

In addition, the site will host advertisement opportunities, which will be sold by Entertaindom. Also, the company hopes to capture viewer names and E-mail addresses by giving them the opportunity to sign up for E-mailed news on their favorite artists. The creation of a customer database will allow the Warner Music Group labels to more effectively target the appropriate customers when new music is issued.

"Fans can discover music [at the site] that they might not be aware of," says Donna Cohen, senior director of Internet programming and business development at the Warner Music Group. "The promotional partners will bring a lot of eyeballs to the site."

In addition to Microsoft, which will plug the site at its WindowsMedia.com Broadband Guide, CDnow and Entertaindom are expected to drive traffic to the site.

According to Cohen, visitors will be presented with eight featured acts, from which they can select videos or music. They can also get more information on each act or choose to experience music from eight other acts. Cohen says, however, the site will not be searchable.

Selections from the site may be available for streaming on the labels' sites or acts' sites but will not be elsewhere on the Web.

"The labels will pick what music will be submitted to the site," says Cohen. "We will take direction from what the labels feel are their priorities."

All videos will be available in low-bit-rate formats for dial-up modem users as well as in high-quality broadband formats that offer near CD-sound and broadcast-video quality for people with fast connections.

WILLIE'S ACQUIRED

(Continued from page 10)

spread over six states—Georgia, Alabama, Mississippi, Virginia, North Carolina, and Maryland—as well as Washington, D.C.

"We are really pleased to make this acquisition. Willie's has great people," says Goldwasser. "Their stores are a legend already."

Willie's was begun by two former employees of the Wiz who worked for the Washington branch of the Jemal family. When that company was taken over by the New Jersey portion of the Wiz, Lew Rosenfeld and John Walsh started the Willie's chain, named after a parrot, in the early 1990s.

Goldwasser says the Willie's stores make a great fit into Music Network because "we are both very much in the urban business."

Willie's had run into trouble because its management team tried to grow the business too quickly, distribution sources say. During the summer, National Record Mart reportedly took a quick look at Willie's, but sources say it never made a serious bid for the chain.

Two of the three Willie's principals will stay with the chain in the wake of the sale. Walsh will act as GM of Willie's, while Greg DeMesones will hold the position of director of operations for the Willie's subsidiary. Rosenfeld, who is said to be in weak health, will retire.

GRAINGE NAMED TO UNI EXEC POST

(Continued from page 14)

about [Universal] having a view that I could bring something to the party elsewhere in the organization."

Reporting to Grainge will be Mercury managing director Howard Berman and Universal/Island managing director Marc Marot, who formerly helmed pre-merger Island Records. "A lot of the decisions will be made by the [managing directors]," notes Grainge.

Polydor had two out of three of Universal U.K.'s domestic best-selling albums in 1999: Boyzone's "By Request" has shipped 1.7 million copies this year, and the "Abba Gold" compilation has shipped 1 million this year, says the major. The third seller came from Mercury, with Shania Twain's "Come On Over" shipping 1.8 million units.

Kennedy says that one criticism of the new structure could be that it creates an additional tier of management between label chiefs and himself.

"I don't think [this move constitutes] losing the connection with me, because I will still be involved," he says.

As regards Grainge being elevated above Marot and Berman, he says, "It's tough for anyone in those situations if they are then ending up reporting to their peers, and it's no different here. I think they both acknowledge the success that Polydor has achieved."

Kennedy says the move will only slightly alleviate his workload: Continuing to report to him are Universal's distribution, the mail-order company Britannia Music (see related story, page 90), sales, the U.K. classical operations, Universal's Ireland company, commercial marketing, legal, and international. "To put it in perspective, there are 1,300 people in the U.K., of which 180 will now report direct to Lucian," he says.

Grainge moved to present-day Universal when he set up PolyGram Music Publishing in 1986. In 1993 he joined Polydor, then headed by Jimmy Devlin, as GM of A&R and business affairs. He became managing director of Polydor in 1997. In autumn 1998 he created a new division, Polydor Associated Labels, to market artists signed to such labels as GoBeat!, which had been merged into Polydor.

DUTCH INDIES MERGE

(Continued from page 10)

Spain, whereas they have offices in the U.K., France, and Germany. In one move we will be able to cover all of Europe. Besides, repertoirewise we will also complement each other."

Roadrunner—set up by Dutch entrepreneur Cees Wessels 20 years ago—is a rock label with offices in the U.S., Australia, Belgium, Brazil, France, Germany, Japan, and the U.K.

"We wanted a new partner who would be willing to invest in new artists in order to create a bigger market share based on our own productions," explains Geusebroek.

Says Roadrunner Benelux GM/international VP Charly Prick, "The white spots on our European map are covered now. Not just geographically but also musically, we're the best thinkable counterparts. We will continue to be an artist-oriented company—which has made us big in the first place—but with a much broader repertoire than before."

As yet Geusebroek can't say whether he will stay on in the new company. "Management structures at both parts of the company are likely to stay intact, more or less," he says.

Arcade's top local act is rock band Golden Earring, signed to the CNR label. The band's manager, Rob Gerritsen, welcomes the prospect of the merger of the two companies. "Providing that CNR's A&R division, headed by Ruud van Dulkenraad, will remain within the new company, I think it will only get better for us. CNR's local strength added to Roadrunner's international expertise in rock music sounds like a very solid company to me."

NARAS Absorbs MPGA

Deal Gives Producers, Engineers Voice

BY PAUL VERNA

NEW YORK—As expected, the National Academy of Recording Arts and Sciences (NARAS) has absorbed the 2-year-old Music Producers Guild of the Americas (MPGA) and created a producers and engineers wing (Billboard, Dec. 18).

The decision follows months of talks between the two organizations, including an announcement in September of their "intent to merge."

Under the agreement, the functions of the MPGA will be folded into NARAS, which has 12 offices throughout the U.S. At press time, NARAS was interviewing applicants to head up the wing in the academy's headquarters in Santa Monica, Calif.

GREENE

RAMONE

NARAS president/CEO Michael Greene says, "Two things happened that made this a timely thing for both organizations. From [MPGA's] perspective, they found that putting together something like this—maintaining it, creating reach, etc.—was not quite as easy as they had thought it would be. From our perspective, we'd been strategizing for the last year and a half about creating wings within NARAS.

"When [MPGA founder and chairman] Ed Cherney came to me and asked if we might be interested in accelerating our plans to create a wing for producers, it was a great opportunity to kill two birds with one stone," he says.

The producers and engineers' wing is designed to provide a forum for creative and technical members of the music industry and promote their roles in the development of new technologies; recording and mastering standards; and issues such as archiving and preservation, according to a NARAS statement.

The wing will also incorporate video directors and editors, art directors, and other NARAS members "who share common interests," according to the statement.

The membership of the producers and engineers' wing will include virtually all of MPGA's approximately 200 members, plus nearly 5,000 existing NARAS members who qualified for membership based on their production and engineering credentials, according to Greene. He adds that NARAS' total membership is expected to reach 15,000 by early 2000 and that other wings will be created in the near future.

NARAS chairman of trustees Phil Ramone, who is also a member of the MPGA, says, "Ed Cherney had a good idea to start with, but it stopped in its tracks by not having a force. I've been speaking to this idea for quite a while, because I thought we needed to have much faster progress. We suddenly have offices in 12 cities where NARAS has chapters."

Ramone adds, "It's important that we be a body that speaks through all parts of the U.S. For the MPGA to achieve that kind of statehood would have taken quite a while."

Cherney, who had lobbied the MPGA membership to support the merger, says in the NARAS statement, "Creating a wing for producers and engineers [within NARAS] gives us an opportunity to have a greater voice on issues that affect our role in the industry."

Ramone adds that the goals of producers and engineers—which include lobbying for a performance right royalty—remain the same. However, with the clout of NARAS behind them, those audio professionals stand a better chance of furthering their agenda, according to Ramone.

From a legislative point of view, NARAS—which was established in 1957—is in a much better position to effect change, according to Greene and Ramone. The academy has a Washington, D.C., chapter and has shown a history of activism on such issues as music education and support for the arts.

MTV FACES DOJ INVESTIGATION

(Continued from page 10)

play enough videos for this issue to matter. That's what I'd like to see investigated: Why MTV doesn't play enough videos from new and developing artists."

However, other music executives feel differently. "I don't think it's fair at all for MTV to get videos exclusively," says Nick Schittone, director of programming at College Television Network (CTN), a national network that is available primarily on closed-circuit TV on about 900 U.S. college campuses. Approximately 60% of CTN's programming consists of music videos.

Schittone continues, "There are other music video networks that took a chance on artists before MTV did, but as soon as the artists become bigger names, those networks are forgotten and MTV gets special privileges like exclusive rights to the artists' videos."

John Warden, president of independent company Rive Video Promotion and Production, echoes, "I've heard a lot of smaller [music video] programmers, especially local shows, complain about MTV getting special treatment, especially when the local shows supported certain artists first and MTV jumped on the bandwagon later.

"They [the smaller programmers] don't like being told that they can't play videos because MTV has the exclusive rights," he says.

Warden adds, "MTV does have an unfair advantage against the competition in many ways, but because they're so huge and because they have so much power, I think record companies see MTV getting exclusive videos as being a 'win-win' situation. The music industry is based on relationships, and I can't see MTV getting penalized for their exclusive video deals or for their huge dominance of the industry when the record companies are also benefiting."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

SITES AND SOUNDS

(Continued from page 62)

Indie labels also stepped to the forefront, with Portland, Ore.-based Allegro Corp. putting up for bid the digital music rights for 200,000 tracks. Meanwhile, EMusic.com obtained exclusive partnerships with some 60 labels.

The Zomba Group of Companies entered an exclusive five-year deal with Musicmaker.com. The deal gave the site access to the entire catalog of Zomba, which includes releases from Jive Records.

CheckOut.com, the online music, video, and video game store jointly owned by Hollywood power broker **Michael Ovitz** and the Yucaipa Cos., entered the market this summer, striking deals with the streaming media outlet Entertainment Boulevard and the Ralphs grocery chain. In November, the company was pegged by with Wherehouse to take over the retail chain's music offerings.

Microsoft closed out the year with a plethora of alliances, including deals with EMI, BMG, TVT, and Virgin Megastores for various applications of its Windows Media technology.

MUSIC TO GO: The June 28 announcement of Secure Digital Music Initiative (SDMI) specifications for portable digital music players ensured a flurry of pocket-sized devices from Thomson, Samsung, and Creative Labs. By October, players were being brought to market for fourth-quarter 1999 or early 2000. But concerns over consumer confusion resulted from the fact that the players are aligned with different downloadable compression/decompression schemes (or codecs).

According to industry studies, the installed base of portable players is expected to reach 500,000-1 million units by year's end and surge to 5.2 million units by the end of 2003. Meanwhile, SDMI continued to make strides in developing its remaining specifications, with spring 2000 still the goal for comprehensive long-term specs outlining SDMI architecture.

BORDER WARS: On the international front, disparities in pricing, different copyright laws, and the development of technology that can screen out buyers on the basis of nationality are among the factors driving the localization of music downloading.

WHO'S FIRST: Online retailers also competed for exclusives from artists: Amazon.com led the charge with exclusive free streaming downloads from **Sarah McLachlan** and **Cheap Trick** albums several weeks prior to street date, while online label Atomic Pop formed a deal with **Public Enemy** that saw the release of the act's first new album in five years exclusively as a digital download. It was made available at traditional retail a month later.

These and other download exclusives, including **David Bowie's** Virgin set "hours . . .," raised the ire of traditional brick-and-mortar retailers, who maintained that they are seeking a level playing field with Net sellers.

FRIEND OR FOE? The most significant shift in 1999 was the change in industry perception of the Internet from threat to challenge. By year's end, the catch phrase was "bricks-and-clicks" as retailers and labels alike sought success in both arenas.

Jim Litwak, executive VP of merchandising and marketing for Albany, N.Y.-based Trans World Entertainment, summed things up best with his comments for a June article. "The biggest challenge is how we incorporate the technological advances seen in the last few years into the shopping experience of the future," he said.

How that mission is fulfilled in 2000 will shape the music industry as it enters a new century.

UMI Confirms Possible Sale Of Mail-Order Clubs

BY SAM ANDREWS

LONDON—Universal Music International (UMI) has confirmed that parent Seagram Co. is considering the sale of its European music and video mail-order clubs.

Seagram believes that both Dial in France and Britannia in the U.K. are market leaders but are outside UMI's core record label business, which includes the Interscope, Island/Def Jam, A&M, Decca, Geffen, MCA, and Universal label groups.

A UMI representative confirmed that international investment bank Goldman Sachs had been appointed to handle the sale but refused to confirm price details. Press reports suggest that offers are sought in excess of $450 million.

Both clubs, which offer a range of about 10,000 products, are expanding their activities onto the Internet to compete with such sites as Amazon.com and DVD Express.

Goldman Sachs has completed an information memorandum giving the history and financial performance of the businesses. Potential bidders have been told that Seagram wishes to sell the concerns as a single unit.

In the year ending in June, both companies are said to have had combined sales of $460 million and an operating profit of $50 million. Sales of $480 million are forecast for the year to June 2000.

Britannia, launched in 1969 by PolyGram, has clubs for pop, gold, classical, and Irish music and separate clubs for video and DVD, with a total membership of 2 million. Dial, launched in 1970, has 1.5 million members.

The clubs specialize in introductory offers that give new members four or five products for the price of one. They then commit members to buying a fixed number of products over two years.

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME

1. amazon.com	8,684
2. barnesandnoble.com	3,709
3. cdnow.com	2,666
4. columbiahouse.com	1,724
5. bmgmusicservice.com	1,657
6. buy.com	1,308
7. bestbuy.com	711
8. wal-mart.com	654
9. musicmatch.com	342
10. towerrecords.com	171

TOTAL VISITORS AT WORK

1. amazon.com	4,403
2. barnesandnoble.com	1,587
3. cdnow.com	1,149
4. buy.com	1,003
5. bmgmusicservice.com	637
6. columbiahouse.com	564
7. bestbuy.com	393
8. wal-mart.com	271
9. musicmatch.com	127
10. towerrecords.com	100

HOUSEHOLD INCOME $15,000-$39,900/YEAR

1. amazon.com	2,805
2. barnesandnoble.com	1,202
3. cdnow.com	863
4. bmgmusicservice.com	730
5. columbiahouse.com	596
6. buy.com	476
7. wal-mart.com	308
8. bestbuy.com	232
9. musicmatch.com	126
10. towerrecords.com	80

HOUSEHOLD INCOME $40,000-$75,000/YEAR

1. amazon.com	4,718
2. barnesandnoble.com	2,004
3. cdnow.com	1,448
4. bmgmusicservice.com	994
5. columbiahouse.com	968
6. buy.com	883
7. bestbuy.com	421
8. wal-mart.com	359
9. musicmatch.com	161
10. towerrecords.com	136

Source: Media Metrix, October 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.

BETWEEN THE BULLETS

(Continued from page 14)

Of You," with four tracks recorded for what was to have been her first English-language album, debuted at No. 1 in that year's Aug. 5 issue.

Rival rappers **2Pac** and **the Notorious B.I.G.**, who were murdered within six months of each other in cases still unsolved, proved that he who brags of a thug's life might well die a thug's death. 2Pac was shot in September 1996, two months before his "The Don Killuminati: The 7 Day Theory" entered the chart at No. 1 (Nov. 23, 1996). 2Pac was also featured on the chart-topping soundtrack from "Gridlock'd" (Feb. 15, 1997), a film in which he starred. Biggie, who tops this issue's list, also led the chart with the ironically titled "Life After Death," which was released two weeks after he was gunned down in March 1997 and rose to No. 1 in its first full week of sales (April 12, 1997).

Prior to Nirvana's "MTV Unplugged In New York," **Janis Joplin's** "Pearl" (1971) had been the only posthumous album to reach No. 1, although others, including **Jim Croce** and **John Lennon**, had made postmortem trips to the top with albums released prior to their deaths.

LESSONS LEARNED IN THE '90s: People who believe that retail singles do not significantly diminish the sale of albums will hardly ever persuade those who think singles do cannibalize. And vice versa . . . You can lead a music store to water (DVD, CD singles), but you can't make the consumer drink (digital compact cassettes, MiniDiscs) . . . If a label is having a cold spell, changing its name will do nothing to improve its prospects . . . Efficiency has its virtues, but consolidation of the retail and distribution ranks hasn't always been a healthy thing for the music business. Fortunately, Broadcast Data Systems and SoundScan give labels tools to restore the sense of a regional hit that existed when there were more local chains.

OBSERVATION DECK: If you could buy stock in an artist—not those publishing futures like the offering **David Bowie** floated, but the ability to stake and share in a performer's overall income streams—I would invest in a pair of Canadians. Simply put, the careers of **Celine Dion** and **Shania Twain** have been masterfully orchestrated.

Other divas got off to faster starts, but these two, in their own ways, made all the right moves and have become reliable multi-platinum sellers . . . In this age of improved data, at least one large account bases its initial order on the sum the label thinks an album will register in its first week at SoundScan. Which kind of begs a question: If the customer isn't sure how much its stores will sell, how well can the label calculate its own projections?

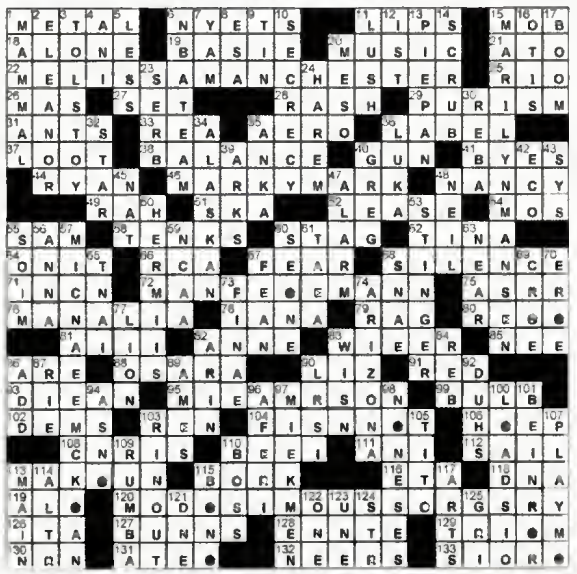
DON'T WANT TO MISS A THING: Billboard does not publish during the last week of the year, but the never-ending flow of SoundScan and Broadcast Data Systems data means that we still compile charts during one of the busiest sales frames of the year. For those chart fanatics who are not content to peruse the "last week" ranks in the first issue of 2000, all of the music charts from our unpublished week are available to paid subscribers of Billboard Online and Billboard Information Network and are also sold by our research department (E-mail research@billboard.com or call 212-536-5054).

START OF SOMETHING BIG: When I was much younger, I figured that when the year 2000 arrived I'd feel a lot older than I do today. Funny how perspective changes over time.

I wish warm holiday greetings, with hopes for good fortune in the new year, to Between the Bullets' readers. And, as we bring on the next decade, the next century, and the next millennium, I must acknowledge—with sincere thanks—contributions made to this column by various chart staffers throughout the year, with a particularly hearty pat on the back of Los Angeles charts assistant **Keith Caulfield**, who contributes so much research and insight each week.

Solution To Millennium Musicians Puzzle

Puzzle Appears On Page 76



TV BOOSTS CATHEDRALS' 'FAREWELL' SET

(Continued from page 17)

we had a huge response from that.

"Also that week it aired on Trinity Broadcast Network, Odyssey, Z Music, the Inspirational Network, Family Net, Gospel Music Television, Daystar, and Crossroads Network, which is out of Canada," he says. "That does amazing things to create awareness and drive people to bookstores."

Earlier this year, the Cathedrals announced their retirement after a 35-year career in Southern gospel music. The "Farewell" album reached No. 93 on The Billboard 200 last issue, where it also peaked at No. 6 on both the Heatseekers and Top Contemporary Christian albums charts.

The accompanying video was No. 1 on Billboard's Top Music Videos chart the week of Dec. 18, and the Cathedrals' "Fifty Faithful Years" video title was at No. 2 on that chart. The "Farewell" album has sold 60,000 units since its Nov. 16 release, according to SoundScan, while the video has sold 35,000 copies.

"Who would have ever dreamed we'd retire on Saturday and have the No. 1 and No. 2 videos in Billboard?" says Cathedrals bass singer George Younce. "What more could you ask for? We're in shock. We knew after 35 years we'd built a fan base out there, but we didn't realize how big it was until this came along."

The success is somewhat bittersweet, as Cathedrals lead vocalist Glen Payne, 72, died Oct. 15, just six weeks after being diagnosed with liver cancer. Payne and Younce were the founding members of the group and had been performing side by side for more than three decades.

The surviving members of the Cathedrals (Younce, Scott Fowler, Roger Bennett, and Ernie Haase) fulfilled the remainder of their obligations, concluding with three nights of sold-out shows Dec. 9-11 at the 4,000-seat Akron (Ohio) Baptist Temple. Fans were in attendance from all over the U.S. as well as Canada, Ireland, and Germany.

"The hardest thing I ever had to do was walk on that stage without him," says Younce, who had promised Payne that he would continue and honor the group's commitments. "Without the help of the Lord, I couldn't have done it . . . Glen would have had it no other way, and I made Glen a promise."

Todd Payne, VP of A&R at Homeland Records (and Glen Payne's son), says the band's enduring popularity is being recognized by strong sales. "Their fan base is so huge," says Payne. "Their ministry has been in the forefront of Southern gospel music, and I think everyone is just excited about what has happened."

Christian retailers are pleased with the brisk sales of the project. "There is absolutely no surprise, in my mind, as to why it is selling so well," says Rick Anderson, senior music buyer for the Cincinnati-based Berean Christian Stores chain. "They are the top group in that genre of music . . . Without a doubt, there will be long-term interest in their music and legacy."

Jeremy Potter, music buyer for the Wheaton, Ill.-based Lemstone chain, also feels the group's popularity will endure past its retirement. "I think there will be a buzz for their product for a while," he says, "and I would not be surprised to see them heralded as one of the greatest Southern gospel quartets of all time."

> *'There will be long-term interest in their music and legacy'*
>
> **– RICK ANDERSON –**

Payne says the Homeland organization, as well as the Payne and Younce families, are thrilled with how the project is being handled by Spring House. "With TNN Gaither's connections with TNN [through his "Homecoming" specials on the network], it's a bigger right arm is how I could describe it," he says. "We have a good right arm, but Gaither has a better right arm, and we felt to impact the whole music industry we joined forces with Gaither's organization. It puts you in a bigger world. It's a world they're used to."

Adds Payne, "We were approached by a lot of different companies to do something like this. With Bill being such a good friend of my father's and George's, [Homeland Entertainment CEO] Bill Traylor and I felt Gaither would be the best direction to go because of his influence in Southern gospel and his connections. Everything he does, he does right. I remember talking to Dad about it, and he said, 'I can't think of anyone else I'd rather be involved with.' "

Spring House included the project in its catalog and also targeted consumers via retail promotions. It advertised in the Family Christian Stores catalog, which goes into 2 million homes. "We worked with all the major CBA [Christian Booksellers Assn.] chains to promote this project," says Jennings, adding that the product was included in Gaither retail displays and highlighted by shelf talkers.

Brian Hudson, president/CEO of Charlotte, N.C.-based Showcase Media & Management, promoted many of the dates on the Cathedrals farewell tour, and he feels the tour has played an integral part in the strong sales.

"We have put extra advertising dollars due to the fact that it was their last appearance in a city," he says. "We saw record-breaking crowds every night in every city. Most cities doubled their attendance. So I think the advertising dollars that were spent and the fact that it was their last year played a big role."

Younce agrees. "We let everybody know we were going to do one more year, the farewell tour, and our crowds have been phenomenal," he says. "I think word just got around this was our last tour, and people just wanted the last thing we ever did, the last CD, the last video. They wanted it as a keepsake. They wanted a memento they could keep."

Payne says there is also a 40-song Cathedrals anthology available, and Homeland will release additional Cathedrals projects in the coming year, including a "best of" collection.

Cathedrals Fowler and Bennett have formed a new group called Legacy V, which will debut on Homeland with a February release. Haase has signed as a solo artist to Daywind Music. Younce will continue to make select appearances at Bill Gaither's Homecoming concerts, which are taped for release as part of the "Homecoming" video series.

LIVE BYRDS SET TO TAKE OFF ON COLUMBIA LEGACY

(Continued from page 17)

doing a couple hundred shows a year, and they all start to blur into each other," McGuinn says. "It was a complete surprise to me that the tapes existed. They only rolled tape on us to check levels and warm up for the blues guys. I was a little apprehensive about how they would sound, and sure there are tweakings I would make if it were a studio album, but I think we preserved the integrity and kept the spirit of the show."

McGuinn was also "blown away to hear so much great tape" on guitarist Clarence White, who was killed by a drunken driver July 14, 1973, at the age of 29. McGuinn explains, "He is one of the unsung heroes of rock, and he was taken so young. He and I had chemistry onstage. It was like he was telepathic. He could almost always tell where I was going and keep up."

Legacy is also pleased to have unearthed what associate director of marketing Jessica Sowin calls "practically a whole new Byrds album with 16 great tracks."

"It is the perfect grand finale to our Byrds reissue project. There isn't a lot of good live Byrds stuff out there, and they were a brilliant live act," Sowin says. "It is a perfect example of what a reissue company is supposed to do—maximize the parent company's music vault. We will market it with the last three studio reissues ["Byrdmaniax," "(Untitled)/(Unissued)," and "Farther Along"] but treat it separately as well."

The album will be serviced to classic rock, college, and triple-A radio stations in late January or early February.

Bob Blackburn, music and promotions coordinator at the 24-hour division of Westwood One, has put together new McGuinn interviews, music segments, and giveaways to run weekends surrounding the release for Westwood's affiliated adult rock (80) and oldies (115) stations.

"When there are reissues, people get into a band all over again, and with this concert CD being previously unreleased, we expect a lot of interest," Blackburn says. "To me, they are one of the greatest American rock'n'roll bands, and it is important for a younger audience to know about them. So much flowed out of them as a group and as soloists. They were the American Beatles."

Radio attention will be complemented by a consumer ad campaign in guitar, singer/songwriter, and collector magazines, and Legacy is pursuing price-and-positioning programs at key indie retailers.

NEW LISTENERS

"Legacy has done a great job with all the other Byrds reissues in the past, [and] I don't expect anything different this time around," says Tim Ziegler, director of merchandise at Seattle-based Hear Music. "A live album will probably do pretty good, between old fans and the growing number of alt-country listeners."

Indie retail and college radio have become increasingly important to the marketing of reissue projects over the last few years. Jokes Irwin, "I don't think any of us catalog companies could survive if we were only selling to oldies buyers shopping the dusty bins. We are aiming more at the 20- to 30-year-olds who are much more experimental buyers, and they want to learn their history. Music lovers now are a lot more savvy than the '60s generation was, and there are just more cool and viable albums to buy. This is a must-have for that crowd."

Sowin says that is especially true with the Byrds. "Bands with devoted college and indie followings, like R.E.M., Wilco, Beck, and Son Volt, keep citing the Byrds as influences, and that makes their fans head to the record store."

It is that same reasoning that makes the Internet important to Legacy. Updates and information will be found on both legacyrecordings.com (keyword: Byrds) and mcguinn.com. An E-mail newsletter from the Legacy site has also been set up.

"The Web is a great place to market direct to fans who are waiting for an album," Sowin says. "You can easily find niche groups to gauge fan interest, and Roger is really great about keeping his site updated and about getting on the Internet and answering fan letters. We will be working closely with AOL and major music sites to do CD giveaways and special prizes like autographed posters. We don't see it as the primary place to sell and promote albums, but we do see it as an extension of our reach."

More than likely, McGuinn will be out on the road in 2000 promoting the album himself.

"Although I do some of these songs on my own, there will probably never be any Byrds reunion. I find it best to leave it as a fond memory instead of dragging us out as an oldies act," McGuinn says. "That is one of the other reasons why this live album will be a great token of that time for people who want to remember it or those who missed it in the first place. Columbia and Bob Irwin have done a wonderful job with all these reissues."

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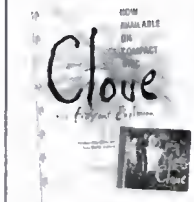

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard, BET On Jazz Set Dates For Conference

The first annual Billboard Jazz Conference & Awards show, in conjunction with BET On Jazz, will be held on June 7-9 at the JW Marriott in Washington D.C.

The three-day event will feature riveting panels, thought-provoking discussions, an expo, and hot artist performances. At the close of the conference, a star-studded awards show honoring the jazz industry's top artists will be telecast internationally on BET On Jazz.

Early-bird registration ($295) runs through March 24. To register, send a check to Billboard, Michele Quigley, 1515 Broadway, NY, NY 10036 or fax credit card information to 212-536-1400. Make checks payable to Billboard.

For more information contact Quigley at 212-536-5002 or visit www.billboard.com/events/jazz.

Billboard Awards Top Ratings

The final Billboard Music Awards Show of the millennium was a resounding success, based on ratings from Nielsen Media Research. For the time period, the show was No. 1 in adults 18-49, adults 18-34, women 18-49, women 18-34, men 18-49, men 18-34, and teens. The show earned a total household rating of 8.1 and a 13 share for a total of 12.1 million viewers.

Many top stars made appearances at the show including Aerosmith, who received the Billboard Artist Achievement Award, Emmylou Harris, who accepted Billboard's Century Award, and Mariah Carey who was named Artist of the Decade.

AB's Cavalcade Is Top Source For Show Biz Booking Info

Amusement Business has just published the 2000 edition of Cavalcade of Acts & Attractions. As the best talent sourcebook in show business, Cavalcade is the complete source of booking information for all types of talent, entertainment and attractions for the live entertainment industry.

This annual directory features thousands of listings of acts and shows performing worldwide. Categories include musical entertainment, theatrical entertainment, touring shows and attractions, circus, variety, and specialty acts. There is also a separate listing of promoters, producers, booking agents, personal managers, and licensing organizations.

The 2000 Cavalcade of Acts & Attractions is available for $80 per copy, including first class postage and handling. For orders outside the U.S. or Canada, add $12 per directory. Orders must be prepaid and sent to: Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 800-407-6874 or 615-321-4250 for more information.

PERSONNEL DIRECTIONS

Kelly Barbieri has joined Amusement Business as a reporter based in New York.

Prior to joining AB, Barbieri was the managing editor of the Spirit Airlines inflight magazine, Moments. She was also the managing editor at Fitness Plus magazine and Livewire and has covered music, travel, lifestyles, and fitness for numerous magazines.

Barbieri received her B.A. in English literature from Queens College.

Billboard International Latin Music Conference & Awards
Sheraton • Biscayne Bay • April 25-27, 2000
Billboard & BET On Jazz—Jazz Conference & Awards
J.W. Marriott Hotel • Washington, D.C. • June 7-9, 2000
Billboard Dance Music Summit
Waldorf Astoria • New York • July 12-14, 2000
For more information, contact Michele Jacangelo Quigley at 212-536-5002

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E-mail: sbell@billboard.com

Who Will Be 1st To Have A 7-Decade Streak?

CHART BEAT

by Fred Bronson

BILLBOARD FIRST PUBLISHED charts in 1940, so at the moment, the highest number of decades an artist could have charted is six. With next issue's chart dated Jan. 1, 2000, the race is on to see who will be the first artist to have a Billboard-charts span of seven decades. And we could have a winner as early as next issue.

That's because of the title that debuts at No. 18 on Top Country Singles Sales this issue. "Cattle Call" (Curb) by **Eddy Arnold With LeAnn Rimes** extends a career that reaches back to 1934, when Arnold became a DJ on WMPS Memphis. He first appeared on Billboard's country singles chart in 1945 with "Each Minute Seems A Million Years" and has had 145 titles appear on that chart through 1983. And talk about in the nick of time! In the very last issue of the decade, "Cattle Call" stretches his chart career into the '90s, and if the single is still on the chart next issue, it will extend into 2000.

The duet with Rimes on "Cattle Call" is a remake of a song Arnold first recorded in 1945 (see Country Corner, page 39). It was the B-side of "Each Minute Seems A Million Years."

'SMOOTH' FINALE: It's official: **Santana** and **Rob Thomas** have the final No. 1 single of the '90s (and the 1900s), as "Smooth" (Arista) reigns for a 10th week. Only 14 singles in the rock era have remained on top for 10 weeks or more. "Smooth" is the 14th No. 1 of 1999; that's one fewer chart-topper than we had in 1998.

THE SINGLES GUY: Pop music was back this year in a big way, making it even more difficult to choose my 10 favorite singles of 1999. But I did it anyway. In order, from No. 1 to No. 10, they are **Selma**, "All Out Of Luck" (Spor/Skifan, Iceland); **Mero**, "It Must Be Love" (RCA, U.K.); **Bree Sharp**, "David Duchovny" (Trauma); **Steps**, "Better The Devil You Know" (Jive, U.K.); **Tatjana**, "Wait And Wonder" (Red Bullet, the Netherlands); **Savage Garden**, "The Animal Song" (Columbia); **Blondie**, "Maria" (Beyond); **Murtin**, "(Du Ar Sa) Yeah Yeah Wow Wow" (Polar/Universal, Sweden); **Dromhus**, "Stjarna Pa Himlen" (CNR/Dr/Arcade, Sweden); and **Caramell**, "Om Du Var Min" (Metronome/WEA, Sweden).

ELEVEN AND BEYOND: My top 10 albums of 1999 are listed elsewhere (see page YE-10), but that only begins to tell the story. So here are my next 10 favorite albums, beginning with No. 11: **Savage Garden**, "Affirmation" (Columbia); "Music From The Motion Picture 'Magnolia' " (with songs by **Aimee Mann**) (Reprise); **Evan Olson**, "One Room" (Cherry/Universal); **Other Two**, "Super Highways" (London, U.K.); **Philippe Vancles**, "Les Grands Sentiments" (Adasong, Belgium); **James Darren, Shelley Fabares & Paul Petersen**, "Teenage Triangle/More Teenage Triangle" (Westside, U.K.); **Cajsalisa**, "Vad Jag Vill Och Lite Till" (WEA, Sweden); **Princessa**, "I Won't Forget You" (EastWest, Germany); **Arvingurna**, "Lime" (Musikverkstan, Sweden); and **Roxette**, "Have A Nice Day" (EMI, Sweden).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	1999
TOTAL	727,038,000	739,090,000 *(UP 1.7%)*
ALBUMS	623,255,000	660,372,000 *(UP 6%)*
SINGLES	103,783,000	78,718,000 *(DN 24.2%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	503,675,000	563,129,000 *(UP 11.8%)*
CASSETTE	117,951,000	95,809,000 *(DN 18.8%)*
OTHER	1,629,000	1,434,000 *(DN 12%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
27,439,000	26,008,000	1,431,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
21,932,000	20,626,000	1,306,000
CHANGE	**CHANGE**	**CHANGE**
UP 25.1%	UP 26.1%	UP 9.6%
THIS WEEK 1999	**THIS WEEK 1998**	**THIS WEEK 1998**
26,576,000	24,819,000	1,757,000
CHANGE	**CHANGE**	**CHANGE**
UP 3.2%	UP 4.8%	DOWN 18.6%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1998	1999	CHANGE
CHAIN	356,365,000	368,376,000	UP 3.4%
INDEPENDENT	91,581,000	97,368,000	UP 6.3%
MASS MERCHANT	168,962,000	184,341,000	UP 9.1%
NONTRADITIONAL	6,347,000	10,288,000	UP 62.1%

ROUNDED FIGURES — FOR WEEK ENDING 12/12/99

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

HAPPY HOLIDAYS

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PANTERA · KEITH SWEAT · TAMIA · THIRD EYE BLIND
AND MANY MORE

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